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LITERATURE.

The Manners and Customs of the Ancient Egyptians. By Sir J. Gardner Wilkinson, D.C.L., F.R.S., &c., &c. A new Edition, revised and corrected by Samuel Birch, LL.D., D.C.L., &c., &c. In Three Volumes, with Illustrations. (Murray.)

SIR GARDNER WILKINSON was one of the fortunate few of whom, despite a well-worn maxim, it could be asserted in his lifetime that he was happy. He achieved success and he was rewarded with honours. He saw his principal work become a classic. And he enjoyed in equal proportion the gifts of culture, of fortune, and of taste. Not many scholars are also artists, and few artists are also distinguished for scholarship; but Sir Gardner Wilkinson was both scholar and artist. He, moreover, added to this rare combination two tastes which are, perhaps above all others, delightful to their possessors—namely, the love of archaeology and the love of travel.

It is truly said that there is a pleasure in painting which only painters know; but there is also a pleasure in the study of archaeology—especially of that branch of archaeology to which Sir Gardner Wilkinson devoted the labour of a long life—which only archaeologists know. Who, for instance, can read the artless narrative of Belzoni without feeling that the writer was, for at all events the time being, one of the happiest of men?—or the letters of Champollion, and not share the rapturous excitement with which, after a long midnight tramp, the gouty *savant*, scampering like a schoolboy about the solemn colonnades of Denderah, deciphered by moonlight the cartouches of the Caesars? The same vein of enthusiasm runs in a greater or less degree through the writings of Ampère, De Rougé, Lepsius, Mariette Bey—of all, in short, who have made exploratory Egyptology their vocation.

It is from his work only—the care and finish, the time and money bestowed upon it—that we gather in how large a measure Sir Gardner Wilkinson partook of this enthusiasm. In *The Manners and Customs of the Ancient Egyptians* there is no attempt at narrative, no touch of egotism. Of his life and adventures in Egypt, of his dealings with the Arabs, of the tombs which he opened, and the difficulties he must sometimes have encountered, one learns absolutely nothing from his pen. He published no Letters from Egypt; no Life of him has yet been written; and this latest edition of his famous book appears without even the scantiest prefatory Memoir. Of criticism on

the work itself there is now no need. It has stood its ground for forty years, and it was reviewed in its day by the ablest pens in Europe. It is of the man himself that his readers would fain know something more; and his biography is, I believe, in contemplation. In the meanwhile, aided by papers and recollections confided to me for this purpose, I am enabled to put together the following slight sketch of Sir Gardner Wilkinson's career.

He was born in 1797 at Hardendale House, Westmoreland; the residence of his father, the Rev. John Wilkinson, who was a man of solid learning, a Fellow of the Society of Antiquaries, and a member of the African Exploration Society. The mother and infant being both delicate, the family removed to London, and settled at Chelsea. Here Mrs. Wilkinson, who would seem to have been an admirable and highly-accomplished woman, lingered awhile in bad health, and died when her son was six years of age. To her he owed the only drawing lessons he ever received, as well as the idiomatic ease with which he wrote and spoke the French language. She also grounded him in Greek and Latin; and, child though he was, gave him those solid principles of truth, steadfastness, and conscientious accuracy which so especially distinguished him in after-life. There can be no doubt that his future tastes were largely influenced by the pursuits and conversation of those by whom he was at this time surrounded, as well as by the books to which he had access. He used to tell how, when he was a particularly good boy, he was allowed to look through the folios of plates issued by the Society of Antiquaries. His father's friends, too, were worthy members of learned associations; and Jackson, the African traveller, was a frequent guest at the Chelsea home.

But these happy days were short-lived. Mr. Wilkinson survived his wife for only two years, and the little lad, now doubly bereaved, was left at eight years of age to the care of a certain Dr. Yates, who is described as a worthy man, but peculiarly unfit for the office of guardian to a sensitive and precocious child. Dr. Yates exiled him to a preparatory school, and there kept him, alike through term-time and vacation-time, during several of the most sad and solitary years of his life. Some members of his mother's family insisted at length upon his removal to Harrow. Here he was perfectly happy—happy in his boyish friendships, in his studies, in the affection and esteem of his masters. His industry and his ambition, however, proved greater than his strength. His health gave way, and he was obliged after a time to exchange school-life and books for long rides and walks, and out-of-door amusements. Thus rested, he by and by went to Oxford, where he worked at Exeter College as hard as he had worked at Harrow. He now spent most of his vacations abroad, and it is from this time that his love of travel may be said to date. He had not as yet discovered his vocation. He wished to enter the army; and Dr. Yates, who wanted to drive him into the Church, was obliged to give way. Having taken his degree, the young man then hastened to

make a tour in Italy before he should receive his commission, continuing at the same time his studies in fortification and military surveying.

It was during this stay in Italy that he first met Sir William Gell; and it was Sir William Gell who (struck by the delicacy and precision of his drawing, and his enthusiasm for archaeological pursuits) first pointed out to him how fair a field he would find in Egypt for the development of his tastes and talents. This advice determined his future career. He at once began drawing from Egyptian sculptures and inscriptions in the Borbonico Museum, and set to work to possess himself of all that had then been done in the way of hieroglyphic interpretation. His choice of a pursuit was made at a happy moment. Young had just deciphered the cartouches of Ptolemy and Cleopatra in the Rosetta Stone, and Champollion was already on the track of that final discovery which soon after unlocked the whole treasure of Egyptian literature. Sir Gardner Wilkinson's time, however, was henceforth too fully occupied in mapping and surveying the Libyan and Eastern deserts, in copying wall-paintings and inscriptions, in supplying plates for Young's *Hieroglyphics* and amassing material for that useful scrap-book the *Materia Hieroglyphica*, to have much leisure for a study so recondite, and then so undeveloped, as that of the ancient Egyptian language. He never became a profound hieroglyphic scholar; and I am not aware that he at any time essayed the still more difficult hieratic and demotic scripts. He, however, gained a certain insight into the monumental style, and made good use of his knowledge as far as it went.

Leaving Naples after two months of preparatory study, he sailed for Egypt; and there—dwelling chiefly in tents and tombs—he spent the next twelve years. At Thebes, where he stayed longest, he built himself a house of sun-dried bricks on the arid slope below the Western Cliffs known as Sheykh Abd-el-Goornah; and to this house, it being about the time of the battle of Navarino, he added a high square tower, or keep, by way of defence, in case of any fanatical attack on the part of the Arabs. These same Arabs, however, became so entirely his good friends, that for nearly twenty years after his departure from Thebes they not only kept his house in repair, but swept and ready for his reception should he at any moment return to his old quarters. It was here that the Prussian Commission established themselves in 1845, since which time it has again and again afforded shelter to wandering *savants* of all nations. But the Arabs have now forgotten Sir Gardner Wilkinson's very name (he was called Isma'il Effendi, changed to Isma'il Bey after he was knighted); and when I myself enquired who built the big house with the tower, not even those living on the spot could tell me anything about it.

Of the extent and variety of his work during this first long sojourn in Egypt and the four or five shorter visits by which it was succeeded, no list of his published writings affords a just measure. Of these, the best-known are his *Notes on the Eastern Desert* (1823), his contributions to Young's second *Fasciculus* (1828), his *Map of the*

Fyoom (1824), *Survey of Thebes* (1832), *Materia Hieroglyphica* (1827-8), *Thebes and General View of Egypt* (1834), *Manners and Customs of the Ancient Egyptians* (1837), ditto, second series (1841), *Modern Egypt and Thebes* (1842), the first edition of Murray's *Handbook for Egypt*, being a condensed and corrected version of the foregoing (1847), *The Turin Papyrus, Text and Folio Plates* (1850), *Popular Account of the Ancient Egyptians* (1854), *Egypt in the Time of the Pharaohs* (1857), and various miscellaneous papers written chiefly for learned societies on "The Levels of the Nile;" "The Natron Lakes;" "The Colours of the Ancient Egyptians;" "The Lions of Gebel Barkal;" "The Fortifications of the Ancient Egyptians;" "The Apis Tablets;" &c. But besides all these, and others which I have not space to enumerate, he completed a large map of Egypt, a survey of the Gebel Barkal district, a most careful and interesting series of drawings of the indigenous plants of the Egyptian deserts, and a mass of notes, maps, plans, sketches, and finished drawings, none of which have yet been published. I am, however, informed that his work on the "Indigenous Plants" will ere long be issued by subscription.

Thus much for Sir Gardner Wilkinson's Egyptian labours; but he was also a traveller in many lands, and he wrote on many topics. Constantinople, Greece, Syria, Asia Minor, the Danubian provinces, and the north-west coast of Africa were among his more distant rambles. His *Dalmatia, Montenegro, and Herzegovina*, published in 1848, is well known as a trustworthy and painstaking work; and among his miscellaneous essays—the fruit in part of these wanderings—may be cited his papers "On Saracenic Architecture;" "On a Greek Inscription at Delphi;" "An Etruscan Tomb at Cervetri;" "Notes on Baalbec and the Cedars of Lebanon;" "Rome in 1848-9;" &c. He also rode round the island of Sicily—a feat which few would care to emulate in these days of licensed brigandage; and from Sicily went to Malta and Tunis as far as the Algerian frontier, returning by way of Keyrawán (Cairoan), the most bigoted city of Tripoli. Here, by an ingenious stratagem, he not only gained admission to the great mosque—which no Christian is permitted to enter—but even succeeded in sketching it. "I walked about the city," he said to a friend, "remarking to the people how their buildings were reported to be inferior to those of Cairo, and insinuating that it was true." The innocent Tunisians fell into this simple trap. They not only volunteered to show him over all their principal buildings, but even allowed him to sketch them, for the defeat and confusion of the Arabs of Cairo. He used to tell this story with infinite relish. Here is another anecdote which I have from the same source as the foregoing. Speaking of D———U———, he said:—"U——— is a difficult man to argue with. When you are in the middle of a discussion he stops you with—'Have you read such and such a book?' If you say 'No,' he will add:—'Then you know nothing about the subject.' One day, however, I caught him in his own net. We were talking about Hungary. I let him go

on for awhile; and then I asked him if he had read a certain work, of which I knew that the library at Buda-Pesth contained the only copy extant. He said he had not. 'Ah, well,' I replied, 'then we had better not talk any more on the subject!'"

Sir Gardner Wilkinson was not a witty man; but he had a playful humour, and a keen sense of the ludicrous. Even the staid pages of *Manners and Customs* sparkle occasionally with flashes of fun. His own manners were charming, and his good-nature was proverbial. His books, his notes, his sketches, were freely at the service of all who sought information at his hands; and with ladies he was a universal favourite. One who knew him writes of him to me as being "truly a courteous gentleman in all his ways and doings." He loved society, and society repaid him with interest. When in the intervals of foreign work and travel he resided in England, he lived in the gay world of forty years ago; kept his cab; and even while writing his *Manners and Customs* and drawing his own illustrations upon the wood, he used to be out every night at all the fashionable entertainments of the season. The greater part of that work, indeed, was written in the early morning hours, on his return from a round of evening parties. Later in life, when he had a settled home, he not only lived, but worked, in the midst of a large and intimate circle. Unlike authors in general, he never had a "den," but always wrote in the drawing-room, laying aside his pen to receive any who called, and on their departure resuming it with as much ease and good-humour as if he had not been interrupted at all. Still more singular was the ease with which he could draw under the most unfavourable circumstances. Some of his best sketches, he used to say, were made on horseback.

Considering that Sir Gardner Wilkinson had little or no mathematical training, his knowledge of architecture, and the accuracy with which he sketched it, were very remarkable. On matters of Arab art he was a positive authority. As a hieroglyphic draughtsman he was for years unequalled, and was only rivalled at last by the late J. Bonomi, and by some of Lepsius's artists. He was, in fact, one of the first persons who succeeded in copying a hieroglyphic inscription with unimpeachable accuracy. His philological acquirements were very extensive. Besides Arabic, which he spoke and wrote fluently, he was familiar with the Hebrew, Turkish, Coptic, and Armenian tongues; had a more than superficial knowledge of Persian and Sanskrit; was acquainted with Nubian and with a variety of African dialects, as well as with the Illyrian and Slavonic languages; and was as much at home in French, Italian and Spanish as in his native English. He was also a good classical scholar. It is especially to be noted that he did not allow his classics to rust, and so never looked at Egypt without remembering Greece and Rome. His powers of observation and comparison, and his literary conscientiousness, were very great. A more industrious author never lived. He never wasted a minute, and he never omitted to take notes or sketches of any interesting fact or object that came under his notice.

In his house, in his person, in the arrangement of his curiosities (bequeathed for the most part to Harrow), he was wonderfully neat. His old friends and fellow-workers—Bonomi, Hay, Cattermole, the late Duke of Northumberland and others, all of whom would have had much to tell of his sayings and doings—are now dead and gone; but by the one who best loved him he is described as "full of gentleness and child-like joy in the happiness of others; most tender to all dumb creatures—a man who did nothing by halves; who let pass from him those whom he could not trust; while those whom he loved and trusted were loved and trusted with a perfectness which rarely falls to the lot of any human being."

In 1839 he received the honour of knighthood; and, besides being D.C.L. of Oxford, F.R.S., and F.R.G.S., he was a member, and in some instances Vice-President, of many other learned bodies—archaeological, ethnological, entomological, Oriental, &c. In 1856 he married Caroline Catherine, eldest daughter of Henry Lucas, Esq., of Uplands, Co. Glamorgan; and in 1857 he contributed his valuable Egyptian and other notes to Rawlinson's translation of Herodotus. This was his last important literary work. His health gave way shortly after, and he was once more compelled, as in boyhood, to seek more active pursuits. He now turned his attention, by way of out-of-door study, to British antiquities, and wrote a variety of short papers on cromlechs, hut-circles, &c., &c., for various learned societies. His last essay, written for the Royal Society of Literature, was on a subject of classical art, and entitled "The Listening Slave and the Flaying of Mamsas." This interesting paper was read on March 21, 1875; and on October 29 in the same year, the writer expired at Llandovery, South Wales.

I have no space for a complete list of Sir Gardner Wilkinson's published writings; of which, however, Allibone's Dictionary contains a fairly correct catalogue.

The present edition of *The Manners and Customs of the Ancient Egyptians* fills three handsome volumes, excellently printed on superfine paper, lavishly illustrated, and edited by Dr. Birch. It is to be wished that this eminent Egyptologist could have entered upon his task with fuller powers. The book never was a thoroughly well arranged book, except from the reference point of view; it draws too largely upon the old Greek writers and too little upon original Egyptian records; while on many cardinal points of mythology and chronology it is nearly half-a-century behind the age. But it is, of course, out of the question that an editor should recast original copyright material. Dr. Birch, therefore, has merely added a large number of very valuable notes, altered the orthography of certain proper names, and (barring some few necessary omissions and transpositions) has left the original text pretty much as he found it. The book consequently contains no general statement of the sum of modern knowledge on such important subjects as Egyptian mythology, chronology, and history; while the campaigns of Thothmes III., Rameses II., and Rameses III., remain comparatively blank.

The old woodcuts look wonderfully well,

considering the miscellaneous uses to which many of them have been applied; and some of the former lithographed plates are advantageously replaced by duplicates on wood. But the old coloured illustrations, despite the progress that chromolithography has made since the first publication of this work, are reproduced in their original crudity. This is false economy. Plate XIV., representing the famous painted capitals at Philae, is, for instance, wholly untrue to the tints it professes to copy—tints so subtle in their tender degradation that only the most skilful modern treatment could possibly render them. It is all the more unfortunate because these capitals are given in illustration of the pigments used by Egyptian decorators. The value of the present edition to students and travellers would have been much increased if the index had been enlarged, and if more precise references had been attached to the illustrations, some hundreds of which are taken from Theban tombs which yet bear over their doorways the numbers affixed by the Prussian Commission. To identify these, and the wall-paintings from the tombs at Gheezeh, would not have been impracticable. That outlines from bas-reliefs at Karnak, Goornah, Medinet Haboo, and Luxor, should alike be vaguely ascribed to "Thebes" is also a defect which I venture to think should have been remedied.

These, however, are minor shortcomings; and they but slightly affect the solid value of Sir Gardner Wilkinson's famous work. That work, it must be remembered, was entirely his own. He had no Government commission at his back; no royal subsidy; no staff of subordinates. His excavations were undertaken at his own cost; his copies were executed by his own hand; and the illustrations to his book were all drawn by himself on the wood and on the stone. The work is, in truth, an enduring monument of conscientious labour; and, notwithstanding the enormous strides that Egyptological science and discovery have made within the last forty years, it remains to this day our best general authority on all points connected with the arts, trades, utensils, weapons, manners, customs, and amusements of the ancient inhabitants of the Nile valley.

AMELIA B. EDWARDS.

Narrative of a Journey through the Province of Khorassan. By Colonel C. M. Macgregor, C.S.I. In Two Volumes. (W. H. Allen & Co.)

THE name of Khorassan, now commonly limited to the eastern province of Persia, covered formerly a much wider area, and still, Dr. Bellew says, embraces, in native parlance, both Afghanistan and Baluchistan. The author, who has already done much hard and useful work, has for some years been compiling, with the help of others, a valuable gazetteer of the countries bordering on our frontier. Of these he has himself written *Afghanistan* and *Persia*, and finding himself in the latter country, he felt that he might do good service by supplementing our imperfect knowledge of a part of the world with which, as he believes, it

specially behoves us on military grounds to be better acquainted. He accordingly, in his route from Shiraz by Yazd and Tabas to Herat, followed the line which seemed the most deserving of study from a military point of view, verifying or correcting previous information on several points of topographical interest, and especially noting the orographical features of the country, in hopes of being able to trace the relation of the ranges to those in Western Afghanistan. Being rudely denied entrance to Herat, where the English name once stood so high (of which the tradition remains, he says, among the people), he turned northwards, hoping still to obtain leave, through the Indian authorities, to enter Afghanistan. This, however, was refused, and he was forbidden from Calcutta even to cross the Persian frontier as far as Merv—a prohibition he bitterly regretted, feeling the comparative smallness of the risk, and the very great value of the knowledge to be gained. We may hope that labours like his will continue to be their own—as they are likely to prove their only—reward. He then returned homewards by Teheran, taking careful notes of the series of remarkably strong positions along the road through the mountainous district to the north of which lies the frontier of Persia, with the dreaded Dasht-i Turkman beyond.

The leading physical feature of Khorassan is the absence of water, and consequent vast expanse of desert, in which every one of its rivers, except the Atrak, is absorbed. The Kavir, or salt desert, the most desolate and hopeless of all, occurs, we are told, rather in separate patches than in a long continuous tract, as described by recent writers. It is absolutely devoid of life and vegetation. The other varieties of desert, according to the author, are in Persia classified, in diminishing intensity, as *Riq*—i.e. sand—which contains a little tamarisk or other vegetation, and even an occasional spring; *Lut* is another term for desert, and implies a waterless waste, but also of sand, not "Kavir," and not wholly without vegetation: it may also contain *howzes*, or underground reservoirs; lastly, *Beyabun*—lit. "waterless"—means something rather less forlorn than the preceding, though it would be thought very bad anywhere else. Much of the author's description of the country, having almost exclusive reference to its military aspects, will—despite its great value in that sense—interest only a limited number of readers, and is perhaps fitter for an appendix; but he who skips too recklessly will miss many amusing incidents and encounters, friendly and pleasant, diplomatic or hostile, all highly illustrative and characteristic alike of the author and of the people he met with. This is eminently a "personal narrative," and the author expresses himself with a directness which at all events never leaves us in doubt as to his meaning. He does not conceal his preference for physical force as the simplest way of settling a personal difficulty; and coming to a defile where Captain Napier's baggage had been plundered, he reflects:—

"It is very odd, but as I was coming to it I thought what a nice spot it would be for such a purpose. I suppose this shows that the cateran blood of my family is still in me, and makes me

vain enough to think I might have succeeded in the old days in being a thorn in the side of the Campbells and 'such like varmint.'"

But where the interest or dignity of his country is concerned we find this fiery son of Gregarach exercising unlimited forbearance under very trying circumstances. Like other travellers, he finds Persia in ruins, but sees much to admire in the people besides their unvarying politeness, contrasting them very favourably with the Afghans, whom he pronounces to be as brutal as they are treacherous. It may be fanciful to connect these good Persian manners with their ancient civilisation, but the occurrence of such historical names as Feridun and Kai Kaus seems to form a link, however shadowy, between the empire of Darius and that of the Kajars. The author draws a vivid picture of the all-pervading terror inspired along the frontier by the Turkmans, on whom, in spite of all their misdeeds, we venture to think that he is unduly severe. We doubt, that is to say, whether they differ essentially from the Kurd tribes their neighbours, from whom, indeed, he admits that they "get as good as they give."

The work concludes with a valuable chapter on Merv. Colonel Macgregor is no extravagant Russophobe; besides a not unkindly feeling for that people, his acquaintance with Eastern Governments, from China to Abyssinia, leads him to consider even Russian rule as an advance, and a boon—*sua si bona nōrint*—to the natives of these countries. As regards the Russian annexations in Turkestan, he wishes them God speed, and sees, from a certain point of view, their "necessity;" but the case of Merv he considers a different question altogether. This place is separated from the Russian territories by a wide expanse of desert. They can accordingly have but one object in crossing this desert (or in creeping round it from the west, as they are gradually doing), and that is, to dominate Afghanistan, and thereby to acquire the power of annoying us in India. But, as he points out, Merv, with wide deserts in the rear, and on either flank, would be untenable by Russia if we were at Herat. An intimation, therefore, on our part that we shall occupy Herat if they continue to press on towards Merv would, if they believed us, necessarily cause them to desist. If they were once actually at Merv it would probably be too late, seeing that Herat is within *coup-de-main* distance from that place, and its strength so great that they could scarcely be dislodged again. Merv might also, he says, be made untenable by simply colonising the upper course of the Murghab, and utilising the water for irrigation before it reached Merv; but, of course, Russia, once on the spot, would prevent this by occupying the district in question. In the author's opinion our wisest and most economical course would be to fight our Indian battles as far from India as possible, and he would occupy Herat at once, keeping clear, however, of any connexion with the civil administration of the country—though he does not say how that could be avoided.

This is hardly the place to discuss the merits of this policy, or to compare it with the various new lines of frontier recently

proposed. Mr. Clements Markham's clear and opportune papers on Afghan geography, and the able professional utterances of General Hamley and others, enable the reader to appreciate at least, if not to solve, the difficulties of the question. It is at all events clear that the Russians are working up towards Merv along the northern frontier of Persia, where their occupation of the place is, Colonel Macgregor says, accepted, however reluctantly, as a foregone conclusion. And it is equally plain that its possession by Russia, undisputed, would give her a preponderating influence in Afghanistan, which seems now to be by general consent inadmissible.

The book, as we have said, is not very well put together, but for this and various clerical errors the author, who has been for some time on active service in the field, cannot fairly be held responsible. The map, too, is not sufficiently full to enable the reader intelligently to follow the topographical dissertations. COUTTS TROTTER.

Memorials of the Savoy, the Palace, the Hospital, the Chapel. By the Rev. W. J. Loftie, F.S.A. (Macmillan.)

THE marriage of Henry III. to Eleanor of Provence attracted the bride's poor relations to England in search of that fortune which they could not find at home. One of her uncles obtained from the king the grant of a piece of land by the Thames on which to build a town house. It is from the mansion of this fortunate foreigner, Peter of Savoy, that the present chapel of the Savoy derives its name. Two years after his death his interest in the property was purchased by Queen Eleanor, and on her taking the veil it passed to her son Edmund, Earl of Lancaster; with this event commenced the connexion "between the Honour of Lancaster and the Manor of the Savoy" which remains unto this day. By this time the buildings and gardens of the Savoy had become objects of temptation to the neighbours, and it was thought prudent to obtain the royal licence to crenellate the house. On the Earl's return to England from Provence he brought with him the roots of those red roses which afterwards became famous in English history; and one of the most pleasant pages in Mr. Loftie's volume is occupied with the speculation that the roses of Shakspeare's famous scene in the Temple gardens were the offshoots of those which first bloomed in the gardens of the Savoy. The fourth Earl and first Duke of Lancaster received the royal permission to hold a court of chancery in the county of Lancaster, and to exercise other important privileges, including that of sending members to Parliament. The possessions of the Duke of Lancaster have long been annexed to the Crown as a separate inheritance, and the union has added to the chapel the proud title of "Chapel Royal." That King John of France spent some of his years of captivity in the Savoy is a matter of history. There he died, and from it his body was carried to his own land. John of Gaunt, as the husband of the surviving daughter of the last Duke of Lancaster, became the owner of the duchy property. From the descriptions of the other palaces

of the nobility, and from the nature of the ground on which the palace of the Savoy stood, Mr. Loftie has constructed John of Gaunt's town mansion; from documents still in existence he discovers the details of the Duke's agreement with his gardener, and of his preparations for keeping the Christmas of 1372. No doubt Mr. Loftie is not wrong in assuming that many of Chaucer's pictures of houses and gardens were drawn from that palace by the Thames which was so familiar to him. Does the present chapel of the Savoy stand on the site occupied by the chapel in which John of Gaunt may have listened to the sermons of Wyclif? Several circumstances induce Mr. Loftie to answer this question in the affirmative, but the strongest of all lies in the fact that the present building stands north and south, the altar standing at the north end. If the builders of the edifice as it existed before 1864 were not guided in their choice of a site by the desire of connecting that building with its predecessor, there would seem to have been no reason for this departure from the recognised rule of the Church, as there was ample room within the grounds of the old palace for a chapel built from east to west. John of Gaunt's noble palace was destroyed in the insurrection of 1381. It was never rebuilt, and from that time until early in the sixteenth century the ground was chiefly occupied with its ruins.

Unless the character of Henry VII. has been greatly maligned he took greater pleasure in hoarding than in spending money. Just before his death the defects of his past life came home to him with such force that he set about building "a commune hospital in our place called the Savoie besid Charing Crosse." It was opened in 1517, under the care of a master and four chaplains. Seven years later the number of the officials was largely increased, and they were charged with the provision of a hundred beds for as many sick people. The net income of the society amounted to more than five hundred pounds, and if the list of outgoings set down in the *Valor Ecclesiasticus* of 1535 may be trusted, the funds were usefully expended. In the succeeding reign, however, a Royal Commission reported unfavourably on the institution, the new master was forced to surrender his charge to the king, and the estates were granted to the hospital of Bridewell. Queen Mary refounded the hospital of the Savoy, but the income assigned to it by her proved insufficient for its wants. Its decline was hastened by the delusion of Thurland, then master, that silver and gold might be obtained from working certain mines in Cumberland. In this way the hospital's resources soon vanished; there was no money for relieving the poor or for curing the sick. Thurland himself never came into residence, and when he was forced into resigning his post the revenues had dwindled to 254*l.* a year. In the list of his successors occur many names illustrious in Church history. Neale, who became Archbishop of York, was master in 1602, and was succeeded by George Montaigne. He, too, was appointed to the see of York, but "was scarcely warm in his church ere he was cold in his coffin." After a

struggle with a Scotch partisan of Buckingham the mastership was filled by that curious visitor from Italian shores the Archbishop of Spalato. A man of enormous bodily dimensions and of still greater greed for preferment, this temporary convert from Roman Catholicism, dissatisfied with the deanery of Windsor, the mastership of the Savoy, and a rich living in Berkshire, speedily quitted England for Rome and died in a dungeon. After the Restoration, Sheldon, the future Archbishop of Canterbury, was appointed master, and on his resignation was succeeded by Henry Killebrew. What tempted these important personages to accept the preferment of the Savoy? Mr. Loftie answers the question by printing a list of the members of the nobility who were induced by its convenient situation to pay large sums for the privilege of renting rooms in the precinct. Through Dr. Killebrew's carelessness the condition of the Savoy passed from bad to worse. Not one of the chaplains resided there, and for many years, until the right of sanctuary was abolished, the place was turned into a second Alsatia. Tonson, the publisher, had a house free of rent, and Cruden, the author of the *Concordance*—who must have found in the lives of his neighbours many opportunities for displaying his zeal for the reformation of bad manners—was in the same happy position. Under James II. a Jesuit school was established in the precinct, and for many generations a congregation of French Protestants secured a footing within its walls. About 1740 it contained a Prussian chapel, and the German chapel remained there until a recent date. The hospital was dissolved in 1702, and with the exception of the chapel all its buildings have now been swept away. Most of them were demolished to make room for the approaches to Waterloo Bridge, and the remnants which were left were destroyed for the Victoria Embankment. An interesting print of Turner's picture of the charred fragments pulled down for the bridge forms the frontispiece to Mr. Loftie's volume.

Two chapters of the history of the Savoy have been told; the third relates to the Chapel Royal. The foundation of the old edifice, as we have already seen, is shrouded in obscurity. In July 1864 it was destroyed by fire, but in less than two years the present chapel—the cost of which was wholly defrayed by the Queen—took its place. Mr. Loftie has found in the Notes of Strype the particulars of many of the monuments that perished in the fire. By far the most curious inscription now remaining commemorates Gawin Douglas, the translator of the *Aeneid*, and Halsey, of whom it is said, in reference to his prodigal habits, "vixit dum vixit bene"—two bishops united in nothing save the accident of death from the plague of 1522. Sir Thomas Heneage was the owner of Bevis Marks, Aldgate, and the family name is perpetuated in Heneage Lane; but as Chancellor of the Duchy of Lancaster he lived in Duchy House in the Savoy, and died there in 1595. George Wither, the well-known poet, was buried in the Savoy in 1667; and in 1685 occurs the entry of the burial of "Mad^m. Anne Killebrew," the subject of Dryden's

famous elegy. Alex. Pendarves, the first husband of Mary Granville, afterwards Mrs. Delany, died very suddenly at Beaufort Buildings on March 8, 1725-26, and was buried in the Savoy four days later. The references to him in Mrs. Delany's diary are not of a very flattering nature; they should be contrasted with the county historian's description of "his good humour, good sense, and harmless, merry disposition." No doubt his wife's notion of harmless merriment differed from that of the country gentleman who penned this eulogy. Two celebrated painters, Hilton and De Wint, are interred in the chapel yard, and a stained-glass window in the building itself preserves the memory of Lander, the African traveller. A plain tombstone in the burial-ground records the name of Charles S. Gilbert, "author of Gilbert's *Historical Survey of the County of Cornwall*." I should have liked to find in Mr. Loftie's volume a passing mention of one who ruined himself by publishing this great work.

Those who are interested in the Savoy should lose no time in making themselves acquainted with the contents of these *Memorials*. The effect of the story is heightened by the simple yet graceful way in which it is told. With a virtue rare at all times, but rarer now than in past years, Mr. Loftie has refrained from expanding his volume by the introduction of unnecessary digressions or superfluous details. In the hands of less scrupulous historians the particulars of the lives of Spalato, Fuller, or Horneck would have been multiplied tenfold. There are two or three references to the chapel registers which increase our longing for some further extracts. Mr. Loftie has possibly restrained himself in the hope that these registers may one day be printed in full by the Harleian Society. After reading these *Memorials of the Savoy* it is impossible to repress a feeling of surprise that, with the exception of a small pamphlet on the chapel, written by Mr. Lockhart at the Queen's command, and printed at her cost for private circulation, this should be the first work ever published on the history of an institution famous for its palace, its hospital, and its chapel.

W. P. COURTNEY.

La Mythologie des Plantes; ou, Les Légendes du Règne Végétal. Par Angelo de Gubernatis. Tome I. (Paris: G. Reinwald.)

If there is a study which should teach a man diffidence, it is surely the study of mythology. School follows on school of interpreters of the myths, all differ from each other, and the disciples of each are very much indeed of their own opinion. Signor Angelo de Gubernatis writes in this book of his on *La Mythologie des Plantes* (a kind of dictionary of mythical botany), with a confidence which would be justified if learning and ingenuity and intellectual quickness could justify assurance. Yet, as I read it, I am compelled to dissent from almost every conclusion, and to exclaim that the author considers myths too curiously when he considers thus. He begins his explanations of myths about vegetables by admitting that his predecessors "have too much looked for plants

in the clouds." They have accounted for the legends and superstitions which gather round trees and herbs by aid of etymological confusions and beliefs about the sun and the sky. Signor de Gubernatis disclaims, in his preface, the doctrine—the absurd doctrine—that in the world of mythology there are none but solar and meteorological fables. He admits that we must not overlook the impressions which mere terrestrial vegetation made on "primitive man." This seems very hopeful; here, you say, an attempt is to be made to trace the historical evolution of myths. First, you expect that the learned author will examine the probable nature of the imagination and reason of primitive men, so far as it can be guessed at from a study of the reason and imagination of savage races and of children. The hope is disappointed; Signor de Gubernatis merely goes back to the Vedas, to the cultivated work, that is, of an early civilisation. "Les premiers poètes védiques" are, he says, "les premiers artistes du mythe." Again—the custom of taking a certain sort of omen dates back "à l'antiquité védique." Surely it is plain that the Vedas are no more really primitive, no more represent the earliest work—the primitive work—of man's reason and fancy, than the *Times* does, or the *Journal des Débats*. The people of the Vedaic age lived in an organised and ancient society, with a highly elaborate ritual. Their poets and priests had a vast store of ideas bequeathed to them by many generations. Setting aside the notion of a miracle, by which the Aryans became civilised in a moment, without experience, it is plain that the forefathers of the Vedaic poets must have passed through the stage of savagery. If they did pass through it, they must have long retained and but gradually modified ideas and myths which were essentially savage. In that case the mythology of the Vedas is not "primitive," but the elaborate result of the working of the clearer reason of semi-civilised men on the data provided by earlier and ruder fancy. I fail to see any escape from this conclusion, unless people choose to suppose that the Aryans were born civilised, or had civilisation revealed to them by a miracle. The Church has made no such demand on our faith; and in the meantime I shall continue to look on the ideas of the Vedaic hymns as late ideas—as ideas of which the origin lies far behind the Vedaic period, as ideas which have to be analysed and explained, not as the original and primitive ideas of men. Signor de Gubernatis sometimes seems to be aware of this (pp. xxxv., xxxvi.), and he well remarks that mythology embraces "tout ce que la fiction populaire a imaginé dans la nature et dans la vie humaine." Now, "la fiction populaire"—that is, the popular or uneducated reason—in its attempts rationally to construct the world, has been at work in all sorts of worlds. It began its task when man first grew curious about the phenomena of his environment, and about those strange early institutions of his own which make up the savage life. The popular reason and fancy has already seen, in its dim way, many religions, many forms of society, a thousand changes in human life, and has fancifully explained all it saw. Some of its earliest

fancies still survive in myths, and we can never understand mythology till we understand the whole evolution of human society, and all the explanations of society and of the world which men made for themselves. Popular mythology is the fantastic commentary on the volume of human knowledge; while the higher mythology, as of Greece, or India, or Germany, is often a corrected and ornamented form of the popular mythology. Till we go systematically to work to trace the whole growth of early theories of things, our mythology is a hasty conjectural study.

Let us begin with Signor de Gubernatis's first page, and try to see whether his method is historical and scientific, or hasty and conjectural. Achilles (p. 1) is said to have found a herb which healed wounds. Now Achilles was a disciple of Cheiron, the Centaur. "We shall see under the words *Centaures* and *Gentiane* [which is not in the book] that this herb probably represents the cloud." This is at least startling. Why should a herb "figure probablement le nuage." Even the intelligence of dogs enables them to select medicinal herbs. Even savages know the use of quinine. Could early fancy have an easier task (inspired, as we are all in our day-dreams inspired, by the great god *Wunsch*) than the imagining of a herb which should not only be good for sickness but sovereign for wounds? To whom more readily than to Achilles, the pupil of the Centaur, would Greek fancy attribute the discovery of the fabulous plant? This seems so simple, so obvious, so true to experience, that only a very learned person would have preferred to say that (p. 89) the "Centaurs, like the Indian *gandharvās*, knew the secret of herbs." The word *gandharvās* . . . means "he who goes among the perfumes." Still further, "it was with a *gandharvā* that the hero Hanumant fought, to wrest the secret of the herb which resuscitates slain warriors." And still we have not proved that the herb of Achilles figure le nuage. Patience! In a foot-note Signor de Gubernatis says:—"Plus loin nous apprenons que la pluie qui tombe du ciel rappelle à la vie les singes morts dans la bataille contre les monstres; l'herbe merveilleuse n'est donc autre qu'une plante aquatique, c'est à dire le nuage lui-même." Now let us examine this chain of inferences.

Achilles, the pupil of the Centaur, found a herb which cured wounds. The *gandharvās* in India know of herbs which resuscitate dead warriors. (Is there here a suppressed premiss—the *gandharvās* and Centaurs are identical?) Rain from heaven (when mingled with ambrosia, p. 32) resuscitates dead monkeys. Rain, mingled with ambrosia, which resuscitates dead monkeys, is the same thing as a herb which resuscitates dead warriors, therefore the herb is a water-herb, therefore the water-herb is the cloud, therefore the herb of Achilles probably represents the cloud. Surely, of the two, it was not the rain, but the ambrosia that revived the apes; but is it not plain that anything might be proved by reasoning of this sort?

Under "Adam," Signor de Gubernatis writes a long essay, of which the gist is that the "tree of Adam" was the Phallus, while

"l'arbre phallique deviendra l'arbre de la Croix." The serpent, by this interpretation, is another aspect of the tree. It is just as easy, and quite as scientific, to suggest, with Mr. Herbert Spencer, that Adam represents an inferior race which a conquering race has forbidden to eat certain fruits. Or, again, in the "seed of the Serpent," conjecture may recognise a "Naga" tribe, a tribe of "sons of the Serpent," such as we find in most semi-savage societies. "Serpents" are as common as "boars," or "turtles," or "lions" among totemistic races, and may well have left their trace in tradition. Signor de Gubernatis's explanations may be found, briefly put, on pages 4 and 5. It is characteristic of him to say that Adam was punished and driven from the Garden for having touched "the tree of ambrosia—that is, of immortality," whereas his only document—the Bible—says that Adam was expelled from the Garden for fear lest he should go on to touch the *lignum vitee*, *et comedat, et vivat in aeternum*. The tale of the Fall is a very complex one. Signor de Gubernatis does not simplify it by making out Paradise to be Adam's own body. How were Adam and Eve turned out of Adam's body? The story has traces of advanced moral thought; it has elements of very early non-moral ideas; and we are so ignorant of the mode of its growth, and of the way in which, and the time when, its various parts were fused together, that we cannot be too careful not to advance hasty assertions. As another example of Signor de Gubernatis's alacrity of conjecture, let the story on page 10 be noted. It is a popular Italian legend about Seth, Adam, and Eve, one of the scores of popular amplifications of the story in Genesis. Seth goes back into the Garden of Eden and approaches the tree of forbidden fruit. "Un garçon rayonnant comme le soleil y est assis (c'est à dire que sur le sommet de l'arbre il y a le soleil)," adds Signor de Gubernatis. What a singular "c'est à dire!" Was the mediæval fancy still so "primitive" (as some count primitiveness) that it could only conceive of the ordinary everyday sun as a boy in shining garments? Why, even Seth in the few hundred years of his life might have learned to know the solar orb from a boy.

In this learned and interesting book there are too many of these explanations. Here is one. Popular Italian superstition holds that when saints go about, or priests are busy, the weather is generally wet.

"La croyance (que l'on se moque de nous si on le veut bien) ne peut avoir qu'une origine mythologique, à la fois solaire et météorologique. Le soleil, caché dans le nuage, dans le forêt de la nuit, dans les ténèbres de l'hiver, est une espèce de pénitent, de saint; lorsqu'il se meut, lorsqu'il sort de sa retraite, la pluie tombe," &c.

This theory involves the belief that after people had begun to cultivate saints and penitents, they were still in the supposed stage of thought in which allegorical terms were applied to the sun; while later, the allegorical meaning is forgotten, and gives rise to a belief that the fact predicated figuratively about the sun is a real objective truth about the saints. Next, this theory

implies that rain *begins* when the sun comes out of the clouds, which is, on the other hand, the moment when we are deluded into expecting the rain to *cease*. Indeed it is easy to turn Signor de Gubernatis's argument round about. In England it is a popular superstition that "Queen's weather" is fine weather. This, let him mock who will, is a meteorological and solar myth. The sun, hidden in the pavilion of clouds, is the Queen. When she comes out the bright rays revivify all the world—the dew dries up, the flowers expand, the people take off their hats, and so on. Or shall we explain the Italian and the English superstitions on the system of the "Agriologists"? In ancient Ireland, in Loango, among the Zulus, among the Eskimo, the chief, or the medicine-man, has power over the weather. "The sky is the chief's." When Mr. Wallace landed in the Arvi isles he found that he was credited with power over the clouds. There is nothing figurative in these savage beliefs, they are acted on like any other conviction. Perhaps thus the Italian view of "saint's weather," and the British view of "Queen's weather," are survivals of savagery. Or perhaps they are mere fanciful accidents; the latter certainly is nothing more.

It is not easy to stop differing from Signor de Gubernatis. When he has to talk about prickly shrubs used in the flogging of evil-doers, he says: "l'arbre qui châtie est une donnée mythologique assez populaire. Nous ne pouvons oublier ici le mythe biblique, évidemment solaire, de cet Absalon," &c. It seems that a boy cannot be birched without the intervention of a myth. Even the *σῆμαρα λυγρὰ* of Bellerophon, the fatal message in writing, or in picture-writing (*Iliad*, vi., 168), is part of a meteorological myth—"la lettre de Bellérophon, altérée par la nuit magicienne, prend, sous l'influence des phases obscures de la lune, une signification sinistre." Homer of course knew nothing about this. Signor de Gubernatis does not seem able to believe that early men were very much interested in their own concerns, and that in their records and traditions they left the marks of their customs and institutions. History and the study of human progress are made utterly impossible by a theory which allegorises everything, and finds a meteorological fable in the most ordinary statements about the common life of men. Could doctrines like those of Signor de Gubernatis about the herb, which is the cloud; the saints, who are the sun; the Paradise, which is Adam's body; the letter of Bellerophon, which is muddled up with the moon, be seriously made in any science except that which calls itself "comparative mythology"? The very open secret of mythology is to be found by an intelligent historical study of man, his habits, his curiosity about himself and the world—not in an irresponsible kind of blind man's buff played among conjectures where any one conjecture you may catch at is as good as another.

A. LANG.

NEW NOVELS.

Daisy Miller and Other Stories. By H. James, jun. (Macmillan & Co.)
That Artful Vicar. By the Author of "The Member for Paris." (Smith, Elder & Co.)
Harding the Money-Spinner. By Miles Gerald Keon. (R. Bentley & Son.)
A Fatal Passion. By Mrs. Alexander Fraser. (Hurst & Blackett.)

THE contents of Mr. James's volumes will not be entirely new to a good many people, inasmuch as "Daisy Miller" and "An International Episode" are fresh in the memory of all readers of the *Cornhill*, while the slighter "Four Meetings" which makes up the tale of stories has appeared in *Scribner's Monthly*. Acquaintanceship in magazines, however, rarely prevents a second perusal, except in the case of those rigid disciples of the circulating library who are bound by an oath never to read any book twice. This is especially the case with such very pleasant specimens of story-telling as those before us. For our part we greatly prefer Mr. James's shorter to his longer stories, and in saying this we are not paying him at all a bad compliment. It may even be doubted whether the composer of really good short stories is not a greater, as he is certainly a more uncommon, benefactor to his species than the novel writer à longue haleine. There are so many spare half-hours in this life and so few spare days. Any one of the three stories here reprinted will fill a spare half-hour in a thoroughly satisfactory manner. The first is certainly the best, because *Daisy Miller* is at once a much more strongly drawn and a more living figure than the heroines of the other two tales. The character of Lord Lambeth, moreover, in "An International Episode" is obviously drawn rather after Thackeray's originals than from observation of any living Englishman. The latter story, however, has the advantage of containing the one attractive description of New York which is known to us. This, it must be acknowledged, is only fair on Mr. James's part, for, as he evidently does not try to make his countrymen and countrywomen specially attractive figures, he is bound to make it up to the country itself. The satire with which he depicts the uneasy vanity of two American ladies in London society may be amusing enough to us Englishmen, but if we were American ladies we think Mr. James would run some chance of the fate of Orpheus.

To say that *That Artful Vicar* is a very lively and amusing book is merely to put into other words the formal announcement of its authorship. Its second title is "The Story of what a Clergyman tried to do for Others and did for Himself." But though the Rev. Paul Rushbrand is certainly a general benefactor as well as a lucky man, his beneficence and generosity are nothing to that of the author. Everybody in *That Artful Vicar* comes in for good things, with the exception of an unfortunate and guiltless peer, who is butchered to make the holiday of the other persons. The rest of the characters have thousands a year, rich widows, and other good things scattered among them broadcast, and there is a will in one of the later chapters which really

makes one's mouth water. The chief interest centres in the fortunes of the spendthrift but amiable family of Sir Peter Carew, and the way in which the misdeeds of these young persons first accumulate upon their heads, and are afterwards swept away by a cunning peripeteia, is amusing and unexpected enough. Perhaps the book has rather the character of a pleasant but somewhat disjointed yarn, than that of a regular novel, and there is certainly no attempt in it at regular character, drawing. But there is room for novels of many kinds nowadays, and of its kind it would be difficult to find a pleasanter specimen than *That Artful Vicar*. It deals with *quicquid agunt homines*, at least as the *homines* do who have a good deal of money and plenty of spare time; and the English chalk which has done us so many French pictures is not badly employed in depicting home subjects. A carping critic might perhaps note an occasional gallicism in the language. *Capharnaum*, for instance, has not, we think, received English letters of naturalisation in the sense of a medley of heterogeneous objects. But such things as this are not of much importance.

There is a certain historical interest about *Harding the Money-Spinner*. Its author's name, though he only died some three years ago, will not, we think, be familiar to many of his readers. He was an Irishman of some talent and of good birth and education, who, like many of his countrymen, attached himself to the London press; and he seems to have been at the same time an outsider on the "Young England" party. This particular novel appeared in the *London Journal*, Mr. Keon having been, we are told, amiably or dexterously substituted by the late Lord Lytton for himself when the proposal was adventurously made by the proprietor of the *Journal* that the author of *My Novel* should contribute to his paper. The date of its writing does not appear; but it must have been about a quarter of a century ago, to judge from internal evidence. The book is a curious medley. It is very well written, and the education and fancy of the author are apparent enough. But there are, at the same time, the oddest flashes of the crotchets of Young Englandism and a good deal of tawdry decoration in which the influence of *Pelham* and its author is traceable with tolerable clearness. Most curious of all—in these days, when it is the fashion for every scribbler to have his fling at Napoleon III.—is the introduction of that person in his English time, with reverent allusions to his "greatness of soul," and all the rest of it. The extravagant eulogy of five-and-twenty years ago has a curiously satirical effect when contrasted with the extravagant depreciation of to-day. A good many other incidents, and perhaps some characters, seem to have been drawn from the life of the earlier "fifties." In these, and in the indications of partially-developed power which abound, the principal literary interest of *Harding the Money-Spinner* consists. It has, however, incident and colour enough to render it very possibly satisfactory to those who read merely for the story, and who do not stick at improbabilities of fact or eccentricities of character.

Mrs. Fraser's books usually remind the critic of Mr. Ruskin's regretful verdict on Etty:—"He was naturally as good a painter as ever lived; but nobody told him what to paint, and he went on doing dances of nymphs in red and yellow shawls till he died." Mrs. Fraser is not quite as good a novelist as ever lived; but she is certainly capable of doing much better work than the somewhat tawdry novels which she actually produces. There is always interest in her plot, there is generally some truth in her characters, and she is mistress of a certain kind of pathos. But the total does not give us much more than the prose analogue of dances of nymphs in red and yellow shawls. *A Fatal Passion* is even more ambitious in style than her earlier books; and, therefore, oftener succumbs into bathos. What evil demon could possibly have tempted Mrs. Fraser to set before her characters a dish of "crisply-boiled chicken?" As for the personages who indulge in this surprising food, they are the old impossible possessors of fabulous beauty and sufferers from fabulous passion. They are always at the boiling-point, and even when they cut their throats they do it in italics, notwithstanding the obviously superior appropriateness of Roman type to any form of suicide. As for their general reasonableness, it is sufficient to say that the heroine refuses to marry a man whom she perfectly loves and esteems, and who perfectly loves and esteems her, for some unintelligible crotchet explained by Mrs. Fraser in language which means either a great deal too little or a great deal too much. Nevertheless there is in *A Fatal Passion*, as there usually is in its author's books, very much that is good by the side of its absurdities. If Mrs. Fraser would only write in a lower key, and eschew high passions, great actions, French words, italics, and crisply-boiled chickens, we have no doubt that she could succeed in writing a really good novel. GEORGE SAINTSBURY.

CURRENT LITERATURE.

Geschichte Russlands und der Europäischen Politik in den Jahren 1814 bis 1831. Von Theodor von Bernhardi. 3 Bde. (Leipzig: Hirzel.) Rowland Hill, setting "Rock of Ages" to the air of "Di tanti palpiti," judiciously remarked that he did not see why the Devil should have all the nice tunes. What is good for psalmody may be good for science, and here is an historian who bears a high reputation in Germany borrowing the methods of the Satanic school. Fruitful study of the *Crime d'Orcival*, *M. Lecog*, and the other masterpieces of Gaboriau, seems discernible in the interruptions of order and continuity of Herr von Bernhardi's narrative, in his romantic surprises, *intermezzi*, and somersaults. His first volume relates to the Congress of Vienna, the Waterloo Campaign, and the Holy Alliance. The Russian political and social evolution has notoriously had a minimum of connexion with the corresponding movement in France and England. For that reason our author jumps from Alexander and Mme. de Krüdener to Abelard and Heloise, minutely tracing the origin and progress of European polity and culture down the Dark Ages through Dante and Petrarch to Descartes and Voltaire. This goes on for half a volume till Adam Smith is reached, when a *salto mortale* is taken from the *Wealth of Nations* up to Rurik, with whom commences a dreary outline of Russian history, in which it is hard to distinguish between

reflections and facts. Such an epitome, even if unreadable, might have been useful, if prepared by the newest native lights. These, however, have no existence for Bernhardi, whose lucubrations on the Varangians, or Peter, or Catharine are mere *crambe repetita*, in which we look in vain for any acquaintance with authors like Gedeonof, Ilovaiski, Solovief, or periodicals like the *Starina*, or with the great Russian historical collections. While thus neglecting enquiries which he might advantageously have mastered as introductory to his main subject, Bernhardi is both comprehensive and circumstantial on numerous topics with which his book has nothing whatever to do. One of the fruits of his scholarship and perspicacity is a demonstration that the traditional English opinion on the meaning and merits of Magna Charta is nonsense. From Sir E. Coke and Bolingbroke to Hallam and Stubbs the verdict has hitherto been identical. "The whole of the *Constitutional History*," says the last-named scholar, "is a commentary upon this charter." Thanks to Bernhardi's research, we now know that our superficial ignorance has misled us! Runymede is as great a swindle as Grütli. Stephen Langton and the Earl of Pembroke did no more for English liberty than Tell and Melchthal for Swiss! The military feudatories of the Crown extorted personal franchises for themselves; and this has been magnified into a grand constitutional reform! Such an absurd conclusion, says the profound German, might be expected from party prejudice, or from the desire to give modern institutions an historical basis; but it is amazing that a scholar like "Dr." Henry Hallam should, in his "blind idolatry of English institutions," describe Magna Charta as the corner-stone of British liberty, and as containing all "the bold features that distinguish a free from a despotic monarchy." Although Sir E. Coke, Bolingbroke, and Hallam could not see it, "the Barons made proof herein, by no means of patriotism, but merely of a sharply-marked devotion to their order." Magna Charta was, in its essentials, "only directed against the abuses of the king's feudal authority over his noble vassals." This kind of thing is not worth refuting in detail, and Bernhardi has partly answered himself by quoting portions of the Charter which disprove his assertions. He finds a special proof of his system in the fact that Magna Charta stipulates nothing for the men of servile tenures. The point is one for discussion, not for dogmatic assertion. Sir E. Coke considered that such persons were protected by the thirty-ninth paragraph of the Charter, but his view has been disputed. That the Charter mainly applied to the free men is undoubted, but Bernhardi's allegation that it does not name the villeins ("nicht mit einem Wort die Rede ist") is untrue. The "Villanus" is specifically mentioned in the section on mulcts, which, it is provided, may not touch his tools, carts, and ploughs, and must be imposed by a kind of jury. Until we read Bernhardi we had no idea how foolish English historians are. Their stupidity is really too bad. Fortunately, Bernhardi is here to instruct us and them that they have hitherto ignored a corner-stone of our constitutional edifice. The statute now restored to its proper place by the penetration of this learned Theban is one of which, perhaps, some of us have heard before. It is a friend no less familiar than—*Quia Emptores*! The great estates were being cut up, by the so-called infodation, into smaller holdings, whose tenants then owed their lords the rights and services originally due to the Crown as grand feudal superior. Edward's statute was intended to check this, but in reality promoted the cutting-up and alienation of land, a point which, like the motives just assigned, is altogether missed by Bernhardi, who cannot understand the agrarian significance of the measure, and talks uselessly about its judicial consequences to the Barons and other vassals. Bernhardi is a great deal too hard on the unfortu-

nate historians who had not his researches before them. There is poor Hallam, who undertook to write Constitutional History and had "no suspicion of the significance and importance" of the reforms effected by the first Parliament of Charles II. Then there is poor Macaulay, too blind to see that he "ought to begin with the year 1660," whose agrarian legislation, it is true, is passed over in all the voluminous works Bernhardt has consulted. However, Hume was a really profound writer. He showed that an entirely new constitutional law had arisen out of the Great Rebellion and the subsequent events. But the ignorant doctrine of continuity has triumphed, Hume is forgotten, and "a pair of famous English historians—or fashionable celebrities—Hallam and Macaulay, have given proof that to them also the real meaning of the English Revolution was not clear." Not that this matters, for Bernhardt has revealed the secret which Hallam and Macaulay, and all their predecessors and followers, did not know, and he prints it, for its importance, in spaced type: "The idea of the State was brought back into the life of the peoples and given currency!" Another trivial person was Montesquieu, who turned things upside down, and asserted that Christianity corrupted the ancient world and destroyed its culture. This perverse conception was so popular at the time that "the Englishman Gibbon, who, having no ideas of his own, was seeking for glory and consideration, felt himself moved to utilise in broad execution the ground-thought of Montesquieu's elegant little book, with a very respectable expenditure of learning and still more rhetorical artifice"! After this we need not wonder if Bernhardt finds it absurd that in England "the harmless Pope" still passes for a poet, and if he believes that Byron (like Shaftesbury) is never mentioned among us except "in tones of blame and regretful complaint." The Germans have a particular respect for diplomatic transactions, and generally write about them well. In this department Bernhardt is far more at home than in philosophy and criticism, and his account of the Congress of Vienna is very readable. But as he gives few references, and his narrative is partly constructed from unauthenticated gossip and anecdotes, it has little authoritative value. His hatred of England altogether incapacitates him for understanding the grounds of our opposition to Alexander's schemes of aggrandisement in Poland. The Czar wanted to keep the Duchy of Warsaw, to add thereto, as Czartoriski suggested, the old Polish provinces, and set up a new parliamentary Poland with a native army, thus providing himself with a weapon for the realisation of Catharine's schemes in the East, and his own in the West. Upon our opposition to this transparent Cossack swindle Bernhardt says that it was the aim of Liverpool and Castlereagh to serve, not the English people, but the English aristocracy and State, and to protect the European aristocracy and the old Legitimate interests which the French Revolution had tried to subvert. They hated Continental constitutions, because these assumed a theoretical basis of revolutionary right unlike the historical foundation of English liberty. Thus our statesmen, with their narrow reactionary ideals, saw an antagonist in Alexander, who seemed to be bidding for liberal cosmopolitan support. We need hardly say that "carotid-artery-cutting" Castlereagh cared for none of these things. His views on the restoration of Poland are plainly stated in his Memorandum, handed to the Czar, on that question, in which he pointed out that the Russian demand for the whole Duchy of Warsaw was a breach of faith, but that if the Czar really felt the restoration of Poland to be a work of conscience, he had better choose a way of doing so which would not turn a great part of the old Republic into an instrument of intrigue and aggressions against his neighbours. Let him raise Poland into a really independent nation, with genuine liberal institutions, and all Europe would applaud! As Bern-

hardt himself shows, confuting his own arguments, "what England originally wanted and held to be the peculiar aim of the Congress was—to keep Russia's power far from the heart of Europe, and, with this view, to hinder the restoration of Poland under Russian supremacy." That is to say, we demurred to the establishment of a Bulgaria with frontiers only two or three marches distant from Vienna and Berlin. Subsequent events have abundantly justified the policy of our Cabinet, which, be it observed, was in after-years approved by that staunchest of constitutional sticklers, Lord John Russell, having besides the support of Stein, Hardenberg, Metternich, Capodistrias, and Pozzo di Borgo, as well as of Talleyrand, whose instructions for the Congress of Vienna (drawn up by himself) were in perfect concurrence with our system and objections. Conformably to Bernhardt's sense of fitness, a History of Russia from 1814 is a proper place for a detailed account of the Waterloo campaign. With this idea we do not quarrel, for, although his military narrative is mere literary protoplasm devoid of form or style, it is a very meritorious collection of materials. But the author's hostility to England prevents him from taking a fair view of our part in the events of 1815, especially of the Duke of Wellington's relations with the Prussian army. It is a matter of course with Bernhardt to follow and exaggerate the strictures of Clausewitz on the Duke's strategical conduct before Waterloo. The Duke of Wellington's business, argued Clausewitz, was to destroy Napoleon's army; that was his *objectif*, with which geographical points and communications had nothing to do. But, says Bernhardt, the Duke could never so much as understand the criticisms of Clausewitz. For his chief anxiety had been, not to beat the French, but to cover Ghent and the Bourbons, so as, if possible, to save his particular friends, the Princes, the bother of a move to Antwerp. "To a clear understanding of what is meant by a victory in itself, and through itself, without secondary considerations, Wellington could not raise himself. Napoleon's campaigns had not taught him, and for this reason the criticisms of Clausewitz were incomprehensible for him." It is, in fact, likely enough that at Quatre Bras and Waterloo the Duke's attention was drawn from *noumena* to *phenomena*—that he neglected to postulate the *τὸ ὄντως* of battle, the victorious *Ding an Sich*. However, he was not always in such empirical moods, for in a memorandum to Lord Clancarty we find a distinct recognition of "things in themselves," and an assertion of the very principle which Clausewitz and Bernhardt have described as beyond his grasp: "the object of the Allies," wrote the Duke, "is to defeat the [French] army and destroy the power of one individual." G. STRACHEY.

Copyright, National and International, from the Point of View of a Publisher. (Sampson Low and Co.) As the preface to this ably-written pamphlet bears the initials "E. M.," we are, we hope, guilty of no indiscretion in attributing it to the pen of Mr. Edward Marston, a member of the firm who are responsible for its publication. Mr. Marston writes mainly in support of the recent valuable Report of the Royal Commission—by which we refer to the collective Report and not to the separate Reports of malcontent commissioners published in the appendix to that volume. Of the crudeness—for politeness forbids us to employ a harsher term—of most of the suggestions in these latter documents we have ourselves spoken in language sufficiently emphatic. Mr. Marston now adds the weight of his testimony, as a practical publisher, to their general inexpediency. Sir Louis Malet's notion that all would be well if a book once given to the world were allowed to be reprinted as often, and at as many different prices as rival publishers chose to affix to it, on the simple condition of paying a percentage to authors by way of royalty, is effectively disposed

of by the fact that under such a system a publisher would have no interest in projecting an important series of books, or certainly no interest in spending the large sums which are often spent nowadays in advertising new books. As a "notable instance," Mr. Marston cites the case of an extensive and admirable cheap scientific series over which no less than 100,000*l.* was from first to last expended. Would the projector and publisher of this series, he asks, have laid out a penny under the royalty system, "knowing that I and a dozen other publishers might have pounced upon the best volumes at once?" The most important part of the pamphlet, and that in which the writer is evidently most at home, relates to colonial and international copyright. Mr. Marston shows very clearly that, with the exception of Canada—where a sort of compromise that is acceptable at least to writers of established reputation has been effected—the practical operation of authors' rights in Colonies is unsatisfactory, and in danger of getting worse. It is suggested that in the new Copyright Bill care should be taken to improve the present lax and ineffectual machinery by means of Her Majesty's customs for stopping the importation of unauthorised reprints. Clearly if anything is to be done in this direction it should be done before the present loose system has accustomed the colonists to such unlawful importations. Theoretically we are aware that the British Copyright Act extends—as regards works first published in Great Britain—to all our Colonies and possessions; but it would certainly not be expedient to provoke a conflict between the Colonies and the Mother-country on this point. We believe with Mr. Marston that colonists have, on a wide view of the question, really no interest in denying to British authors the rights which even foreign countries now accord to each other, on reciprocal terms, but with a generous disregard of narrow-minded considerations of probable relative degrees of advantage. The United States is now the only important exception; and from some facts which Mr. Marston cites, it would appear that the prospects of our authors in that country are decidedly improving. The "code of honour," as it is called, or the system of mutual forbearance, under which American publishing houses have been able to obtain a monopoly both of books and their authors at the price of a mere gratuity for "early sheets" has, he tells us, been so "rudely torn" that "almost every English book recently brought out by publishers on the East coast of America, whether by arrangement with the author or not, has been immediately reprinted by publishers in the West." We agree with Mr. Marston in thinking that this state of things is likely to form the strongest argument yet brought to bear upon the practical-minded American publishers in favour of international copyright.

MRS. EVERETT GREEN'S last instalment of her *Calendar of Domestic State Papers* reaches from the beginning of December 1652 to the end of June 1653. It thus includes the important day on which the Long Parliament was dissolved by Cromwell. Unfortunately, it throws no new light upon the matter. The historical student is apt to think that in such a case private vices may really be public benefits, and to be thankful for the high-handed robbery by which the kings seized the private correspondence of their defunct secretaries, whereas their honest successors never ventured on thefts so profitable to posterity. Now and then, indeed, we get a few letters more interesting than usual, but the general character of the volume is of the strictly official kind. Official documents, however, if they do not give the form and colour, are the backbone of history, and the real student will be thankful to Mrs. Everett Green for her labour-saving toils. Among other matters the naval war with the Dutch, and the condition of the navy, receive considerable illustration. In spite of its victories, the Commonwealth found considerable

difficulty in procuring seamen to man its fleet. It went the right way to work in offering higher wages, provision for the sick and wounded, and a fair distribution of prize-money. But even this did not long avail against its general unpopularity. At one time the Thames watermen were compelled to serve by the threat that if they refused they would no longer be allowed to row on the river. The captains of ships appear to have been more soft-hearted than they were in the days of George III. Captain Yate, at least, pressed fifty keelmen, "but was forced to discharge them on account of the mighty clamour of their wives." These keelmen, however, may have been discharged for other reasons. Another account says that they had no clothes, and that "such nasty creatures on board would do more harm than good." We have also an interesting account of a conference with Scotch deputies sent to discuss the heads of a Bill of Union; and we learn that in June 1651 the Post-Office was let to a certain John Manley for 8,250*l.* 19*s.* 11*d.*

Friedrich Wigger: Feldmarschall Fürst Blücher von Wahlstatt. (Schwerin.) This is the latest biography of Marshal "Vorwärts," one part of a *Geschichte der Familie Blücher*. The author has made good use of the literature already extant on the subject, and has extracted not a few hitherto unknown documents out of the archives and the family papers. Without any particular claim to originality, this work gives a good picture of the old soldier, and deserves the notice of English readers.

Geneviève of Brabant, by Mrs. Charles Wil-ling (Lippincott), is a rendering of the well-known legend into Spenserian verse of very fair quality if not of the most distinct savour. The passages describing forest and other scenery are done somewhat after the manner of Bryant, and do not fall far short of the general level of the author of *Thanatopsis*. The language, too, is simple and appropriate, and if tales in verse of the merely harmless order are worth doing, *Geneviève of Brabant* has a very fair *raison d'être*. It is illustrated with engravings which, though of a kind for which we cannot profess any great affection, are in that kind good. Altogether it forms a not unsuitable gift-book, and it is published for a charitable purpose. It happens too frequently that books so published are in themselves wholly or almost wholly worthless. This is not the case with *Geneviève de Brabant*, which is in its way a really creditable piece of work.

DR. MATHEWS' *Oratory and Orators* (Chicago: Grigg; London: Trübner) is a rather desultory but not unamusing book on a subject which is perhaps of greater interest at Chicago than at London. It is not a methodical treatise on oratory, but partakes rather of the nature of a very much extended magazine article on the subject, and is plentifully garnished with anecdotes and specimens of the principal English and American speakers. Dr. Mathews combats the notion of oratorical decay in a Preface which is itself somewhat oratorical in style. For instance, "the night of tyranny" seems rather a highly-coloured expression to apply to the condition of our American colonies before they took it into their heads to set up for themselves. It is also something of an oratorical licence to make Luther succeed Peter the Hermit at an interval of two hundred years. But these are only the pardonable lapses of an author who is fuller of his subject than of the dryer matter called history. There is not much known in this country of the much talked-of if queerly-named orators of America, and this ignorance may be pleasantly removed by means of Dr. Mathews' pages. His remarks on English and Irish orators are less novel to an English reader, and we may notice in passing that he seems to have a rather disproportionate admiration for Daniel O'Connell.

THE race of minor bards would appear to be well represented in America. *Iris: the Romance*

of an *Opal Ring*, by M. Toland (Lippincott), is the work of a bard so very minor that, perhaps, *minimus* would be the adjective most appropriate to him. He thus introduces his hero:—

"A tall young man of rustic garb was there,
As if in waiting near a mystic cove;
Of noble form, black eyes, and dark brown hair."

It requires all the force of the semicolon to enable an Englishman whose mind is polluted by slang to avoid the assumption that the noble form and its trimmings belonged to the mystic cove, and not to the tall young man. The rest of the poem is answerable to this. It is a very feeble story in the merest outline, which might have been as well told in prose, and better not told at all. We should mention that it is illustrated and got up generally in the style of books intended to lie on drawing-room tables, and not to be read. This latter and negative portion of its duty it is excellently qualified to fulfil.

NOTES AND NEWS.

MR. R. LOUIS STEVENSON, whose first book, *An Inland Voyage*, recounted his experience as a traveller by canoe on French rivers, has changed his mode of locomotion, and is now about to relate his *Travels with a Donkey in the Cevennes*. Messrs. C. Kegan Paul and Co. are the publishers.

OUR readers will be glad to hear that Messrs. Macmillan and Co. have in preparation, and will publish before the end of the year, a volume of *Essays on Art and Archaeology*, by Mr. C. T. Newton, C.B. The collection will represent the work of nearly thirty years, opening with a lecture on Greek archaeology delivered at the Royal Institution in 1848, and including various other addresses and memoirs down to papers on Greek Inscriptions and Monuments contributed in 1877 to the *Nineteenth Century*, *Portfolio*, and other periodicals, and three elaborate memoirs on discoveries at Ephesus, Mycenae, and Olympia, which have appeared in the *Edinburgh Review* for January 1877, January 1878, and January 1879.

THE fourth volume of Mr. Theodore Martin's *Life of the Prince Consort* will be published by Messrs. Smith, Elder and Co. on May 1.

WE hear that the most racy of the six pieces in Mr. Browning's new volume is to be "Ned Brass," a man given to oaths and ill-conditioned generally, who has been converted by John Bunyan, and yet finds the old flesh striving hard against the new spirit, especially in the matter of swearing. "Pheidippides," with his splendid couple of runs from Athens to Sparta, in the second of which he gasps out the news of victory with his dying breath, will recall the well-remembered "How they brought the good news from Ghent to Aix."

WE understand that a new volume of *Public Addresses*, by Mr. John Bright, M.P., edited by Prof. Thorold Rogers, will be published by Messrs. Macmillan and Co. soon after Easter. It will consist entirely of speeches delivered outside the walls of Parliament.

MESSRS. MARCUS WARD AND Co. announce for publication early in the spring a novel by Charles H. Eden entitled *Ula, in Veldt and Laager*. The plot is laid in Zululand, where the author has lived. The manners and customs of the natives are minutely described.

MR. TOWNSEND MAYER is engaged on a continuation of Macfarlane's *History of British India*, bringing the narrative from the outbreak of the mutiny down to the present year. Messrs. George Routledge and Sons are the publishers.

THE forthcoming number of *Mind* will contain an original psychological study, by Mr. G. S. Hall, on the case of the famous Boston blind deaf-mute, Laura Bridgman. The writer spent some weeks with Laura last year, and has been the first to subject her to a system of definite psychological

tests. For the same number, Prof. Bain will begin a comprehensive review of the life and character of J. S. Mill.

WE are glad to find that the University of Aberdeen has acknowledged the services of Mr. Peter Bayne to history and literature by conferring on him the degree of LL.D.

MRS. STURGE'S translation of Von Gebler's *Galileo Galilei and the Roman Curia*, of which a review appeared in the *ACADEMY* for February 3 and 10, 1877, is made from a revision by the author of the German edition of his work, based upon evidence obtained from a thorough study of the Vatican MS. of the Acts of Galileo's trial. In one important case this study led the author to change the opinion which he had previously entertained; and it is therefore to this translation that the reader who wishes to have the last views of Herr Von Gebler must have recourse. Messrs. C. Kegan Paul and Co. are the publishers.

A SALE in America of more than two hundred thousand copies of Mr. Albert Bolles's recently-published *Industrial History of the United States* is anticipated. It is a well-printed and copiously-illustrated volume of 936 pages, published at Norwich, Connecticut, by the Henry Bill Publishing Company. The subjects of which it treats may be indicated by the titles of the seven books into which it is divided. Book I. treats of Agriculture and Horticulture; Book II. of Manufactures; Book III. of Shipping and Railroads; Book IV. of Mines, Mining, and Oil; Book V. of Banking, Insurance, and Commerce; Book VI. of Trade-Unions and the Eight-Hour Movement; Book VII. of the Industries of Canada. Mr. Bolles is Lecturer in Political Economy in Boston University, editor of two American journals, and author of some previous economic works of merit. In the present book he has aimed at conveying solid information, not at literary effect, and his style is sometimes perhaps too familiar for English taste; but there cannot be a question about the importance and value of the work as a contribution to both history and political economy, now that the abstract and deductive treatment of the latter is admitted on all sides to be inadequate, even if permissible in relation to some particular subjects.

A DINNER was given at the Freemasons' Tavern, on Friday evening (the 16th inst.), by a society entitled "The Odd Volumes," of which Mr. Quaritch, of Piccadilly, is the President. Among the invited guests were Mr. Bullen, of the British Museum, Mr. George Augustus Sala, Mr. Edmund Yates, the Hon. Lewis Wingfield, Col. Colomb, and Mr. Schütz-Wilson. The author of *Twice Round the Clock* made a genial and characteristic speech.

A VERY welcome addition to Messrs. Macmillan and Co.'s "Golden Treasury Series" is announced in the form of a selection from *Wordsworth's Poems*, by Mr. Matthew Arnold. The volume will appear about Whitsuntide.

MR. E. STANFORD will shortly publish *The Famines of the World, Past and Present*, by Cornelius Walford; and *Floral Dissections, Illustrative of Typical Genera of the British Natural Orders*, lithographed by the Rev. George Henslow.

WE have received from Messrs. Bagster and Sons a book which will be useful to many engaged in the study of Hebrew, *A Hebrew Primer, adapted to the Merchant Taylors' Hebrew Grammar*, by the Rev. C. J. Ball, M.A. (202 pp. and Glossaries). The volume is divided into three parts; the first consisting of easy sentences for translation into Hebrew, and *vice versa*; the second comprising a selection of extracts from the Old Testament, with grammatical references; and the third being a collection of pieces for composition of decided difficulty, and designed for the use of more advanced students. The latter is the most characteristic and valuable part of the work: it supplies a real want, and the hints for the adaptation of ordinary English prose or verse to the

Hebrew idiom will be found exceedingly suggestive. We recognise the source of which Mr. Ball has availed himself in the paraphrases from *Othello*. It would be a boon, we believe, to many Hebrew students if in his promised "Key" he were to supply them with some information on existing classical versions of works written originally in a modern European language.

MR. GEORGE MEREDITH has just completed a new novel, entitled *The Egoist: a Comedy in Narrative*. It will be published in the usual library form by Messrs. C. Kegan Paul and Co.

WE have received from "Kuklos" *A Few Words on the Zulu War* (Wertheimer, Lea and Co.), written from a point of view so sensible as almost to persuade us to attempt the mathematical paradoxes of the same author.

THE publication of a new monthly periodical, entitled *A Arte*, has recently been commenced in Portugal. In addition to numerous engravings, copies of celebrated pictures and reproductions of artistic, historical, and archaeological monuments of all countries, it is to contain artistic and literary articles by the best Portuguese writers, poetry, notes of travel, &c.

MESSRS. C. KEGAN PAUL AND CO. are preparing for publication a new contribution to the history of Holland, at a time when her relations with England were of a critical nature. The book is by Mr. James Geddes, and is entitled *The History of the Administration of John de Witt, Grand Pensionary of Holland*. The first volume will cover a period of about thirty years—from 1623 to 1654, and is practically written from unpublished documents, manuscript letters, and official papers found in the archives of the Hague, in Paris, and in the Public Record Office here. It deals with the period of the Stuart exiles in Holland, the *coup d'état* of the Prince of Orange (William III.'s father), his conspiracy to induce the Dutch to adopt the Stuart cause, the first Anglo-Dutch War, a clandestine negotiation opened by De Witt with the English Parliament, and the later negotiation between him and Cromwell for peace.

SINCE the new year a monthly paper has appeared at Palermo, under the title of *Rassegna Palermitana*. It is modelled upon the *Rassegna Settimanale* of Rome, and endeavours to furnish for Sicily what the latter furnishes for Italy.

THE Bey of Tunis has opened an Arabic printing office. The director is likewise editor of the *Raid el Tunsi*, the only paper that appears in Tunis.

A NEW work by Victor Hugo, *Toute la Lyre*, is announced for publication in May.

THOSE who wish to see an able *résumé* of the Scholastic theory of the Beautiful may find it in a work by Luis Taparelli, a translation of which into Spanish by Prof. E. Danero, under the title *Las causas de la Bello segun los principios de Santo Tomás*, has been appearing in the last eight numbers of the *Revista Contemporanea*, and is summed up and concluded in that of February 28. In his fifth letter from China E. del Perojo comments on the anomalous position of Europeans there—neither conquerors, nor friends, nor even allies. Revilla highly eulogises Perez Galdos' last novel, *La familia de Leon Rich*, but his attention and sympathy seem to be more deeply engaged with the moral and social purport of the novel than with its appreciation as a work of art. His review is powerfully, almost passionately, written. E. Yung notices very favourably Jourdanet's work on "The Pressure of the Air and the Life of Man."

W. J. VAN EYS' *Grammaire comparée des dialectes Basques* has just appeared (Paris: Maisonneuve). It is a large and important work; but, if we mistake not, the trenchant style of the author and some of his assertions and theories will give rise to sharp discussion before being generally accepted by Basque scholars.

COUNT HENRY RUSSELL, the well-known explorer, and writer on the Pyrenees, has printed at Pau a few copies of *Souvenirs d'un Montagnard* for private circulation only. A revised edition of the work for the public will appear in about three months.

A CORRESPONDENT writes:—

"In reading the ninth volume of Cassell's *Illustrated History of England*, 1861-71, I was so struck by some of the criticisms in it on Grote, Ruskin, Holman Hunt, Burne Jones &c., the apostrophe to the Southerners on the brilliancy and yet futility of their struggle against the North, and by the final wish for more sweetness and light, 'the ardent hope that, before the century closes, England may be as well furnished with wise and far-sighted guidance in what regards morals and the conduct of life, as she is this day in all that concerns her material interests,' that I felt bound to enquire who the tasteful and thoughtful writer of the book was, and he proved to be Mr. Thomas Arnold, whose *History of English Literature* is so well known. As this *History of England* (and the *Continent and America*, &c.), 1861-71, can be bought separately for 9s., no doubt many of your readers will be glad to get such a sketch of all the leading events of the world—the United States, the Prussian wars, &c., &c., by such a writer."

In the obituary notice of Prof. Clifford in last week's number, his name should have been given as W. K. Clifford. At page 242, col. 3, line 48, for $\frac{dn}{dt}$ read $\frac{du}{dt}$; and at page 243, col. 1, lines 12, 14, for *universal* read *unicursal*.

THE Hungarian newspapers announce that the first volume of M. J. Arany's translation of Aristophanes will be published by the Academy in the course of next autumn. We are also informed that the well-known philologist, M. Paul Hunfalvy, is engaged on a work on the historical relations of the Roumans and the Hungarian kingdom, which he hopes to bring out early next year.

THE annual meeting of the Chetham Society was held on Tuesday last, in Manchester, Mr. James Crossley, F.S.A., President, occupying the chair. The publications for the year 1877-8 will be a *History of the Parish of Garstang*, by Lieut.-Col. H. Fishwick; the ninth part of the *Collectanea Anglo-Poetica*, by the late Rev. Thomas Corser, which had been prepared for publication by the President; and the *Inventories of Church Goods in the Parishes of Lancashire*, taken by a royal commission in 1552, and edited by Mr. J. E. Bailey, F.S.A. The Report contains a warm expression of regret at the loss by death of the late Canon Raines. In the list of works which may be expected to appear at no distant date is the title of the concluding part of *Worthington's Diary*, which English and Continental scholars alike have long been desiring from Mr. Crossley. After a genial speech from the President (in which he mentioned, but did not name, a clergyman who frequently quoted from the nonconformist Isaac Ambrose, and in doing so characterised him as "the holy Saint Ambrose, father of the Church in its early period"), the Report was adopted. Mr. W. Beaumont was elected a vice-president in the place of the late Canon Raines.

NOTES OF TRAVEL.

THE Portuguese Expedition for the exploration of Africa has proved a success, Major Serpa Pinto, its leader, having arrived at Pretoria, Transvaal, with eight followers, the remnant of four hundred. No news had been received from the Expedition since it left Bihe, in or after March of last year. Major Pinto's companions, Capello and Ivens, are supposed to have separated from their leader, and travelled in a more easterly direction. They will have to be looked for on the Lower Zambesi.

WE have received a pamphlet containing Dr. Schweinfurth's valuable paper on "La Terra incognita dell'Egitto," which was originally published in *L'Esploratore*, an Italian geographical magazine.

THE weather forecasts published since 1877 by the German Nautical Observatory at Hamburg have thus far proved very satisfactory, having been found correct in eighty cases out of a hundred.

PETERMANN'S *Mittheilungen* show no falling off since Drs. Behm and Lindeman have assumed the office of editors. The forthcoming number, in addition to the usual geographical notes, contains articles on the Lower Yenisei and the Lena, which have prominently come before the public since Nordenskiöld's accomplishment of the north-east passage; on S. de Brazza's exploration of the Upper Ogowai; and on the surveys made since 1868 by the Peruvian Hydrographical Commission, presided over by Admiral Tucker. There are three maps, among which that of the Upper Amazon and its tributaries is the most elaborate.

PROF. CH. MARTINS and E. Desor severely criticise Capt. Roudaire's scheme of converting a portion of the Southern Sahara into an inland sea. They say that the scheme, if successful, would destroy the date-culture without exercising any favourable influence whatever upon the climate of Algeria. The area of the proposed "sea" would not exceed 5,100 square miles, and the vapours rising from it would be driven southward into the Sahara, as northerly winds prevail at Biskra and Tugurt.

THE death is announced of the Belgian explorer M. Wauthier.

It is stated that the Portuguese Surveyors are making good progress with their survey for the projected line of railway between Delagoa Bay and the Transvaal, and there is a probability that the work will be commenced very shortly.

WE understand that a Committee of the Royal Geographical Society are engaged in considering the question of the adoption of a uniform method of spelling geographical names in their publications, and that they have the advantage of being assisted in their labours by Dr. W. W. Hunter.

WE hear that Mr. H. M. Stanley is on his way to Zanzibar, with a commission from the King of the Belgians to reorganise the Belgian Expedition, which, as we have from time to time recorded, has met with a constant succession of misfortunes since its first arrival on the East coast, and which has as yet done practically nothing. Indeed, we should fear that, from the want of tact and management exhibited, even if the present leaders did succeed in establishing a "station," it would almost inevitably turn out a failure. A second Expedition is being organised under the auspices of the International African Association, and one of its members has already started for Zanzibar.

AT a recent meeting of the Russian Geographical Society, the Constantine medal was awarded to Prof. Nordenskiöld, and the Lütke medal to M. Siévertsov for his exploration of the Tien Shan. Small gold medals were awarded to M. Tchersky for his geological studies in the Government of Irkutsk, to M. A. Voïéikow for his meteorological observations in Russia and in several other countries, and to Prince N. Kostrow. Several silver and bronze medals were also awarded to various persons for services rendered in the different sections of the society.

MAGAZINES AND REVIEWS.

In the *Cornhill* Mr. J. A. Symonds continues and concludes his study of "Antinous." The account of the cult of which Antinous after his death became the object is completed; and the place of the favourite in art is fully illustrated from extant coins and marbles. On the whole subject, "the most rational conclusion seems to be that Antinous became in truth a popular saint, and satisfied some new need in Paganism for which none of the elder and more respectable deities sufficed." Where the article becomes in

the highest degree interesting and curious is where it is sought to be shown that the popular feeling canonised Antinous as one who had given his life for another, and even put him forward as a rival to Christ:—

"That we are not altogether unjustified in drawing this conclusion may be gathered from the attitude assumed by the Christian apologists towards Antinous. There is more than the mere hatred of a pagan hero, more than the bare indignation at a public scandal, in their acrimony. Accepting the calumnious insinuations of Dion Cassius, these gladiators of the new faith found a terrible rhetorical weapon ready to their hands in the canonisation of a courtier. . . . But in Origen, arguing with Celsus, we find a somewhat different key-note struck. Celsus, it appears, had told the story of Antinous, and had compared his cult with that of Christ. Origen replies, justly, that there was nothing in common between the lives of Antinous and of Christ, and that his supposed divinity is a fiction. We can discern in this response an echo of the faith which endeared Antinous to his pagan votaries. Antinous was hated by the Christian as a rival; insignificant, it is true, and unworthy, but still of sufficient force to be regarded and persecuted. If Antinous had been utterly contemptible, if he had not gained some firm hold upon the piety of Græco-Roman paganism, Celsus could hardly have ventured to rest an argument on his worship, nor would Origen have chosen to traverse that argument with solid reasoning, instead of passing it by in rhetorical silence."

Mr. Symonds refers to two German authorities who have written on Antinous, Von Levezow and Böttcher, and a Swede, Victor Rydberg. It is not, however, possible to gather from his article how far his work is based on theirs, and how far independent. Mr. Leslie Stephen continues his "Hours in a Library" with "Godwin and Shelley." It is an attempt to deal with Shelley's philosophy, so far as he had one; and it is well shown, with the writer's usual frigid clearness, how Shelley's transcendental world was "the refracted vision of Godwin's prosaic system seen through an imaginative atmosphere." There are plenty of suggestive remarks scattered through the article. For instance, this:—

"In Shelley's particular case we should probably be disposed to ascribe his moral deficiencies to the effect of crude but specious theory upon a singularly philanthropic but abnormally impulsive mind. No one would accuse him of any want of purity or generosity; but we might regard him as wanting in depth and intensity of sentiment. Allied to this moral weakness is his incapacity for either feeling in himself or appreciating in others the force of ordinary human passions directed to a concrete object. The only apology that can be made for his selection of the singularly loathsome motive for his drama, is in the fact that in his hands the chief character becomes simply an incarnation of purely intellectual wickedness; he is a new avatar of the mysterious principle of evil which generally appears as a priest or king; he represents the hatred to good in the abstract rather than subservience to the lower passions."

We must, however, protest that no "apology" is needed, even though Mendelssohn did say that *The Cenci* was "too horrible," and Mr. Leslie Stephen seems disposed to echo him. The matter is simply and solely one of treatment, and Shelley's treatment has made the play a victorious success. Shelleyists might, we think, complain of the article as a whole that it makes too much of juvenile works like *Queen Mab*—which Shelley himself called "villanous trash"—and *The Revolt of Islam*; that it takes no account of the really fruitful and inspiring way in which Shelley applied the idea of fraternity, and that it does not put at its true value the stimulus afforded by Shelley's fiery enthusiasm. Much must be forgiven to one who loved much; and it would be impossible to understand, if this article were final, why so many readers, otherwise apparently in possession of their wits, feel that same sort of personal affection for Shelley which has also been often aroused for Mazzini. And there are too

many of the old platitudes about the misty and transcendental side of Shelley's genius. It is fortunate that we are spared the venerable "leg of mutton" anecdote. It may be noticed, too, that Mr. Leslie Stephen repeats a statement often made, but which is not true without qualification, that "to illustrate Shelley would be as impossible as to paint a strain of music." Mr. Hutton said something of this sort in his essay on Shelley, but he made an exception in favour of the famous lines in the *Prometheus* on the "wild-eyed charioteer." Not to go beyond the *Prometheus*, a painter surely could make something of this:—

"Sink with me then!
We two will sink on the wide waves of ruin,
Even as a vulture and a snake outspent
Drop, twisted in inextricable fight,
Into a shoreless sea,"

or of the lines a little further on describing the eagle. And what suggestions for pictures are there to a painter with the imagination and the power to paint them in the lines on the "pale priestess" in the *Prometheus*, or in the last lines of *Ozymandias*, or in the verses describing the ride along the shore at the beginning of *Julian and Maddalo*, or those on the storm in the *Letter to Maria Gisborne*, or that wonderful line in the *Adonais*:—

"The moving pomp might seem
Like pageantry of mist on an autumnal stream."

We will just add that Mr. Leslie Stephen could hardly have written the sentence, "If life is a dream, the dream is the basis of all we know, and it is small comfort to proclaim its unreality," as a criticism of Shelley, if he had remembered Shelley's wonderful little poem *On Death*. The stanza beginning—

"This world is the nurse of all we know,
This world is the mother of all we feel"—

is a curiously exact anticipation of Mr. Leslie Stephen's criticism.

REPORT OF THE COMMISSION APPOINTED TO ENQUIRE INTO THE CLAIMS OF THE MALTESE NOBILITY (MAY 1878).

AMONG the achievements of Lord Carnarvon's colonial administration which are wholly without precedent is the compilation of a *Libro d'Oro* for the Island of Malta. The Maltese nobility had borne their titles without any distinct recognition or interference on the part of the English Government until 1876, when they claimed as a body to take precedence of the Chamber of Commerce on the occasion of the Prince of Wales's visit to the island. These modest pretensions were submitted to the Secretary of State, and were allowed by Lord Carnarvon to the heads of all the families who had obtained titles of nobility before the annexation of Malta. But in order to ascertain who were the persons entitled to this precedence, a Commission was appointed, consisting of two of the judges, to compile a complete list of the *titolati* and to frame a table of precedence according to the dates of their creation. Their Report contains a complete history of every existing title within their knowledge, and deals with many intricate and interesting questions of feudal law. It was presented to Parliament in May 1878, and will henceforth be appealed to as the *Libro d'Oro* of Malta. The list presented to the Commission by the standing committee of nobles included thirty-one names, but several claims were rejected, and among them that of the honorary secretary to the committee, who was the chief agent in getting the Commission appointed. His claim was derived under a patent of July 13, 1717, by Victor Amadeus, King of Sicily and Duke of Savoy, granting the title of Marquis to his lineal ancestor Mario Testaferrata and all his legitimate and natural descendants; and it is admitted that by the feudal law of Savoy (*ad usum Longobardorum*) every one of the grantee's descendants would inherit the title. But this con-

struction would virtually have recognised ninety-three marquises of this family, and the Commission decided that the succession was governed by the feudal law of Sicily, where fiefs were indivisible (*ad usum Francorum*). On the same grounds they disallowed the claims of eight cadet males and fifty-eight descendants of the house of Preziosi to the title of Count granted by King Victor Amadeus in 1718; but these decisions were evidently governed by Lord Carnarvon's instructions to restrict the precedence to the head of each family, and are inconsistent with the patents of creation and Continental usage. The only titles allowed by the Commission were twenty in number, and are borne by eighteen persons—viz., eight barons, six counts, and six marquises; but their precedence is regulated by the dates of creation, without regard to their titles. The first in rank among them is the Baroness di Diar el Bniel e di Bucana, whose ancestor, Francesco Gatto, had his barony granted to him by Louis of Aragon, King of Sicily, on January 4, 1350. The next in the list is the Baron di Ghariexem e Tabia, who dates from April 12, 1638; but all the other eighteen titles are creations of the eighteenth century, and were either created or recognised by the Grand Masters of the Knights of St. John, who never exercised this right of sovereignty before 1710. Beside these twenty titles, four others are recognised as existing; but, as they were in dispute, the Commission declined to adjudicate between the claimants. The Secretary of State has, since the Report, admitted two others, which were reserved for his decision; so that the whole number of recognised titles now stands at twenty-six. Among the interesting questions which were reserved for the consideration of the Secretary of State was whether titles of nobility were created by two Imperial Bulls which conferred the dignity of *Hereditary Noble, Militarius, and Tornearius of the Holy Roman Empire*. This distinction was granted to Maximilian Balzano and all his legitimate descendants, male and female, for ever, by the Emperor Leopold I. in 1698; and on James Testaferrata by the Emperor Ferdinand III. in 1637. It is not surprising that Sir Michael Hicks Beach should be unable to define the precise effect of these patents; but it would scarcely have been an undue stretch of authority if he had ruled that the persons entitled to this ancient dignity, whatever it may be, were worthy of the barren privilege of taking precedence of the Chamber of Commerce in a procession. It is also to be presumed that he will give effect to the precedence which he has recognised by a Royal Warrant; for his despatch distinctly states that "no public officer, not even a Secretary of State, has the power of conferring titles of honour, for which the personal sanction of Her Majesty is necessary."

EDMOND CHESTER WATERS.

COUNT L. N. TOLSTOI AND HIS WORKS.

THE ninth volume has just been issued of the *Russkaya Biblioteka*, published by M. Stasyulevich. This volume consists of selections from the writings of Count L. N. Tolstoi. Prefixed is a short biographical sketch of this distinguished Russian novelist. From it we learn that Count Tolstoi was born on August 28, 1828, at Yasnaya-Polyana, Government of Toula, where his mother owned an estate. His mother, a daughter of Prince Nicolai Sergievich, died when he was two years old; his father seven years later. His early education was consequently conducted in a somewhat irregular manner—in various places and with many changes of teachers. In 1843, Count Tolstoi entered the faculty of Oriental languages at the University of Kazan; but at the end of one year he passed over to the faculty of jurisprudence. At the end of the second course he left the university, and up to 1851 resided on his mother's estate, which had been assigned to him by settlement. In the latter year he joined his brother, who was serving in the Army of the Caucasus.

Caucasian life had so much attraction for him that he entered the army, enrolling himself in the 20th Artillery brigade, to which his brother also belonged. It was in the Caucasus that Count Tolstoi first meditated writing a great romance. Here, in 1852, he completed his *Childhood*, which made its first appearance in the *Souremennik*. Here also were written *The Invasion and Boyhood*; and a beginning was made of the *Romance of a Russian Proprietor* and *A Tale of the Caucasus*. Count Tolstoi remained in the Caucasus from 1851 to 1853, taking part in the winter expeditions. In 1853 he was transferred, at his own request, to the Army of the Danube, where he was appointed to the staff of Prince M. D. Gortchakof, and took part in the campaign of 1854. On the retirement of the Russian army from Jassy, Count Tolstoi was sent to Sebastopol, and served in the defence of that city. He was present at the battle of Tchernaya on August 7, and at the storming of Sebastopol on August 27. To this period (1854-55) belong his *Sebastopol in December*, *Sebastopol in May*, and *Felling of the Forest*. In 1855 Count Tolstoi retired from the army, and with the exception of two foreign tours, he has since constantly resided at Yasnaya-Polyana. To the period 1855-61 belong *Youth*, *Sebastopol in August*, *Two Hussars*, *Albert*, *Lucerne*, *Three Deaths*, *Family Happiness*, and *Polikushka*. In 1851 Count Tolstoi began to take an interest in scholastic matters, and published an educational journal under the title of *Yasnaya-Polyana*. He married in 1862, and has a family of six children. During the last sixteen years, the following works have been published—viz., *War and Peace*, *Hornbook*, *Reading Books*, and the romance of *Anna Karenina*. A complete issue of Count Tolstoi's works was begun in 1873, of which eleven volumes have been published up to the present date.

RECENT ITALIAN POPULAR TALES.

THE Italian custom of publishing in a limited number rare or inedited works as wedding-gifts renders it often difficult for the scholar to obtain material very important for his researches. This is especially the case with popular literature (consisting of folk-tales, ballads, customs, and usages, &c.), the study of which has in recent years assumed such large proportions. The readers of the ACADEMY who are interested in this field may be glad to have their attention directed to some recent works, most of which are not in the market, and a brief analysis of their contents may be useful to the student.

We shall first mention two collections of popular tales formed at Rovigno, in Istria, by Antonio Ive, editor of the *Canti popolari istriani* (Turin, 1877). The first bears only the title: *Nozze Ivo-Lorenzetto*, 28 Novembre, 1877 (In Vienna: Coi tipi di Adolfo Holzhausen, 1877. Edizione fuori di commercio di soli 100 esemplari). It contains four stories, the first of which, "Andrianiela," is identical with "La Stella Diana" in Imbriani's *Novellaja fiorentina* (Leghorn, 1877, p. 42); Pitre, *Fiabe*, etc. (Palermo, 1876), No. 5, "La Grasta di lu basilicò;" Gonzenbach, *Sicilianische Märchen* (Leipzig, 1870) No. 35, "Von der Tochter des Fürsten Cirimminu;" and *Pentamerone*, iii., 4. The second story, "Bierde," which turns on guessing riddles in order to obtain the princess's hand, may be compared with the twenty-second story in Campbell's *West Highland Tales*; Gonzenbach, No. 31; Grimm, No. 22; and Comparetti, *Novelline pop. ital.* (Turin, 1875, Nos. xxvi., lix.). The third story, "Biela Tronte," is a version of the world-wide story of "The Thankful Dead," the literature of which may be found in K. Simrock's *Der gute Gerhard und die dankbaren Todten* (Bonn, 1856), and *Germania*, iii., 199-209. Some versions of this story recently published are: Webster's *Basque Legends* (London, 1877, p. 146); *Quentos pop. catalans*, por J. Mas-

pono y Labrés (Barcelona, 1872, ii., p. 34); Osoquin, *Contes pop. lorrains in the Romania*, iv., p. 534; and Caballero, *Cuentos*, &c., (Leipzig, 1877, p. 23). The fourth story, "La Ourona del gran Giegno," is the story of the Two Wanderers in Grimm's collection; other variants may be found in Köhler's notes to *Volksmärchen aus Venetien in Jahrbuch für romanische und englische Literatur*, vii., p. 6.

The second collection of Ive is entitled *Fiabe popolari rovinnesi*, raccolte ed annotate da Ant. Ive (Vienna: Holzhausen, 1878. Per le Nozze Ive-Rocco. Edizione di soli 100 esemplari). The first tale, "L'Amur dei tri naranci," is the famous story of the Three Citrons, which is found from Norway to Sicily. Recent Italian versions are: *Nov. fior.*, p. 305; *Nov. pop. ital.*, p. 292; Gonz., No. 13; Pitre, No. 13; and Corazzini, *I componimenti minori della let. pop. ital. nei principali dialetti* (Benevento, 1878, p. 467). The second story, "Biel Giurno," is a version with many episodes of the stepmother jealous of her step-daughter, whom she tries to kill and who escapes and after many adventures marries a prince or king. With this version may be compared *Nov. fior.*, p. 239; *Pentamerone*, iii., 2; and D'Ancona, *Sacre rappresentazioni* (Florence, 1872, iii., 235). The third tale, "El Pumo de Uoro," is in the main *Pentamerone*, iv., 7: cp. *Nov. fior.*, p. 315; Gonzenbach, i., 329; and Grimm, No. 28, "The Singing Bone." The fourth, "I Tri Fardai," may be compared with "Juan-le-fainéant," in Cénac Moncant, *Contes pop. de la Gascogne* (Paris, 1861, p. 90). These stories are so excellently edited that we trust Signor Ive will make a complete collection of the popular tales of his native place which will be more accessible to the reader.

F. Sabatini, one of the editors of the *Rivista di Letteratura popolare*, has recently published a Sicilian tale under the title, *La Lanterna: novella popolare Siciliana*, pubblicata ed illustrata da Francesco Sabatini (Imola, 1878. Per le Nozze Salamone-Marino Abate. Edizione di soli 180 esemplari). This story is a variant of Pitre (No. 81), where an analysis of a part of it is given.

For the same wedding Dr. Giuseppe Pitre, the indefatigable collector of the popular literature of his country, published five stories—*Cinque novelline popolari Siciliane* ora per la prima volta pubblicate da G. Pitre (Palermo, 1878). These five stories are all legendary. The first, "A stu munnu cu' chianci e cu' ridi," relates that during the creation of the world the Lord called one of the Apostles to him, and asked him to look and see what the people were doing. He did so, and said, "How curious! they are weeping." The Lord said, "It's not the world yet." The next day the Apostle was told to look again, and saw the people laughing. "It's not the world yet." The next day he saw some laughing and some weeping. "Now it's the world," said the Lord; "for in this world one weeps and another laughs." The second story, "Lu Scaccu," tells us that when the ass was created and named it was constantly forgetting its name and running back to the Lord to be told again. At last the Lord, wearied by its stupidity, gave its ears a sharp pull and cried out, "Ass! Ass! Ass!" "That is why the ass has long ears, and why we pull a person's ears to keep him from forgetting a thing." In the third story, "San Pietru e sò cumpari," St. Peter gets something to eat from a stingy man by a play on the word *musu*, "snout," and *cu lu musu*, "to be angry." For a story of the same kind, see Pitre, iii., 312. The fourth story, "Lu Vennari," relates that when Christ was on earth He asked, one Friday, a woman who was combing her hair to give him a drink; she refused, and Christ cursed the hair that was braided on Friday. A little while after He met a woman making bread who gave him some water. Our Lord said, "Blessed be the dough that is kneaded on Friday." "Hence it is that some women will not comb their hair on

Friday." The fifth story, "Lu testamentu di lu Signuri," is a satire on the various classes of the community. When Christ came to leave the world He was in doubt as to whom to leave all on the earth. If He left it to the gentlemen, what would the nobility do? if to the nobility, what would become of the gentry, and the workmen and the peasants? While He was reflecting, the noblemen came and asked the Lord to give them everything, which He did. Then the priests came, and when they were told that everything had been given to the nobility, "Oh! the Devil!" they exclaimed; "Then I leave you the Devil," said the Lord. To the monks, who, when they heard what had been done, exclaimed, "Patience!" patience was left. The workmen cried, "What a fraud!" and received that for their share. Finally the peasants came and said with resignation, "Let us do the will of God," and that was their share. "And this is the reason why in this world the noblemen command, the priests are helped by the devil, the monks are patient, workmen fraudulent, and the peasants have to do many things they don't want to, and are obliged to submit to the will of God."

The last collection we shall mention is accessible to the public. It is *Biblioteca delle tradizioni popolari marchigiane: novelline e fiabe popolari raccolte ed annotate da Antonio Gianandrea*, Puntata I. (Jesi, 1878). This number contains seven stories. The first, "El Marcante," is Boccaccio, *Dec.*, ii., 5. The second, "La Salicicia e l' Sorcetto," is Grimm's "The Spider and the Flea," a very wide-spread nursery-tale; see Pitre, No. 134; Bernoni, Punt. III., p. 81; *Nov. fior.*, p. 551; Papanti, *Nov. pop. livornesi*, No. 4; and Imbriani, *XII conti pomiglianesi*, p. 271. A Norwegian version is in Asbjørnsen, No. 103; a Greek one in Halm, No. 56; French in *Méusine*, p. 424; and Spanish in Caballero, *Cuentos*, etc., p. 3; see also Benfey's *Pantschatantra*, i., 191. The third story, "Er fijo de' re, puorco," is Grimm's "Hans the Hedgehog;" other Italian versions are Comparetti, p. 38; Corazzini, p. 429; Pitre, No. 56; Gonz., No. 42; Straparola, ii., 1; Bernoni, Punt. II., p. 59; *Nov. fior.*, p. 175; and Schneller, *Märchen und Sagen aus Walschtirol* (Innsbruck, 1867, No. 21). The fourth, "El fijo del re, che sposa 'na ranocchia," is Comparetti, No. 4; see Corazzini, p. 460. This story, as far as the transformation of a princess is concerned, is closely connected with the last one. The fifth, "Le Nozze de Treddici," is Bernoni, Punt. III., p. 69; cp. Gonz., No. 66, and Asbjørnsen and Moe, Nos. 42 and 102. The sixth, "Quattordici," is the story of one named "Fourteen," who does the work of fourteen, and of course eats for the same number. He enters the service of a Roman merchant, who gives him a letter to Lucifer and seven mules and fourteen casks (*bigonze*) to fill with Lucifer's gold. Quattordici has an immense pair of pincers made, and when he reaches Lucifer's abode fills his casks and finally seizes Lucifer by the nose with his pincers and carries him off on his back. The merchant, it is needless to say, was duly grateful and kept Quattordici in ease for the rest of his life. This story is a garbled version of "Le Sac de la Ramée" in Cénac Moncant; references to parallel tales in all parts of Europe may be found in *Jahrb. für rom. und eng. Lit.*, v., p. 4. Quite curiously the first part of the story is identical with one of Webster's *Basque Legends*, p. 195, "Fourteen." The seventh and last story, "Gianni Ben forte, che a cinquecento diede la morte," is Grimm's "The Valiant Little Tailor." See also Pitre, 83; Gonz., 41; Miss Frere's *Old Decem Days*, "The Valiant Chattee-Maker," &c. The collector announces as in preparation children's games and rhymes, customs, usages, and legends, and popular songs in continuation of those already published (*Canti popolari marchigiane*, raccolte ed annotate dal Prof. Ant. Gianandrea, Turin, 1875).

It may not be amiss to mention here two other privately printed works that come under the head

of popular literature. We refer to Prof. A. d'Ancona's *Usi muziali dei contadini della Romagna* (Pisa, 1878), and *Usi natalizi dei contadini della Romagna* (Pisa, 1878); the former for the "Nozze Salomone-Marino Abate," the latter for the "Nozze Imbriani-Rosnati." These usages are reprinted from a rare work entitled *Usi e pregiudizj dei contadini della Romagna: operetta seriofaceta* di Placucci Michele di Forlì, Aggiunto al Segretario e Capo Speditore presso la suddetta comune. Dedicata ai Signori Associati, 1878 (In Forlì: Dal Barbiani; con. app.). T. F. CRANE.

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LESSEPS, F. de. *Lettres, journal et documents pour servir à l'histoire du canal de Suez (1861-1864)*. Paris: Didier.
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SATHAS, C. *Essai historique sur le théâtre et la musique des Byzantins, suivi d'un recueil de comédies inédites (XVI^e et XVII^e siècles)*. Paris: Maisonneuve. 16 fr.

CORRESPONDENCE.

ON THE RENDERING OF *ἀρμονία* IN ARISTOTLE'S "POLITICS" V. [VIII.] v., 22-25.

March 15, 1879.

Prof. Jebb's letter fortunately supplies me with all the materials necessary for a reply to it. My objection to the word *harmony* in the passage which he quotes is briefly this. The words *melody* and *harmony* are familiar musical terms, having a distinct signification in English—*melody* meaning a certain continuous succession, *harmony* a certain simultaneous combination, of notes; and therefore if used, as Prof. Jebb uses them, in the same sentence and without any warning, as respective equivalents for *ἁρμονία* and *ἀρμονία*, they are dangerously apt to suggest to an ordinary student that, as *ἁρμονία* meant the same thing as *melody*, so *ἀρμονία* meant the same thing as *harmony*. Had an explanatory note been appended to the translation, my observation would, I need hardly say, not have been made. But the volume in question is intended not for trained scholars but for ordinary students; and in such a work it is surely important that there should be, if possible, no ambiguity in the English words employed in translation. In a case where no one English word or phrase is an adequate equivalent for the word or phrase requiring translation, a note should be added to preclude misunderstanding. With regard to the words *musical style* as an equivalent for *ἀρμονία*, I adhere to my statement that they are too vague. In ordinary English they would mean the manner of a particular composer, and might therefore be misleading in this context.

Let me explain further that in suggesting the word *key* as an equivalent for *ἀρμονία*, I did not mean that it was necessarily the best word which

could be used in every case as a translation of the Greek term; I intended to say only that its meaning approaches more nearly than that of any ordinary English word to what is technically expressed by *mode*. That *harmony* is the best rendering of *ἀρμονία* as applied to *ψυχή*, I neither affirm nor deny; I will not say that, in my opinion, the passages quoted by Prof. Jebb prove it to be so.

I must add a word on *Iovem lapidem iurare*, lest my poor little remark should be swept away and drowned in the headlong torrent of Prof. Jebb's contempt. My objection is that the words in question can hardly be considered a natural Latin equivalent for the English expression, in whatever sense it be understood, to make peace. *Iovem lapidem iurare* is a phrase which may have been familiar enough in colloquial Latin, but which is very rare in literature, so that there is little if any evidence to show to what usages it really applied; not enough evidence, I think, if the commonly cited passages be fairly examined, to prove that it had anything to do with the *ius fœdiale*, though this is generally assumed. It has sometimes occurred to me that the stone in question may have been such a one as those spoken of by Munro on Lucretius 5, 1199, *vertier ad lapidem atque omnes accedere ad aras*; to the passages cited there add Ausonius, Ephemeris 44: *si lapides non iuro deos, unumque verendi Suscipiens altare sacri libamina vitæ Intemerata fero*. To make peace is a not uncommon English expression: *Iovem lapidem iurare* is in existing literary Latin most uncommon, and its real associations are not easily ascertainable.

THE WRITER OF THE NOTE.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, March 24.—5 P.M. London Institution: "The Life of the Plant," by Prof. R. Bentley.
8 P.M. Society of Arts: "Household Sanitary Arrangements," VI., by Dr. W. H. Corfield.
8 P.M. British Architects.
8.30 P.M. Geographical: "Geographical Evolution," by Prof. Geikie.
TUESDAY, March 25.—1 P.M. Horticultural.
3 P.M. Royal Institution: "Animal Development," by Prof. Schöffer.
8 P.M. Anthropological Institute: "Some Particulars respecting the Native Races of Arctic Siberia," by H. Seeborn; "Some Rock Carvings found near Sydney, New South Wales," by Sir Chas. Nicholson, Bart.
8 P.M. Civil Engineers: "The Electric Light applied to Lighthouse Illumination," by J. N. Douglass.
WEDNESDAY, March 26.—8 P.M. Society of Arts: "Treatment of Iron to prevent Corrosion," by Prof. Barff.
8 P.M. Literature: "Dramatic Literature of Italy," by Dr. Davey.
8 P.M. Geological.
8 P.M. Telegraph Engineers: "South-African Telegraphs," by J. Silverwright.
THURSDAY, March 27.—3 P.M. Royal Institution: "Sound," by Prof. Tyndall.
7 P.M. London Institution: "The Harmonium," by E. Prout.
8 P.M. Society of Arts: "The Oxidation of Iron and the Coating of Metals and other Surfaces with Platinum, by the Process of M. Dode," by L. M. Stoffel.
8.30 P.M. Royal: "On the Organisation of the Fossil Plants of the Coal Measures," X., by Prof. W. C. Williamson; "Observations on the Physiology and Histology of *Convolvulus Schultzii*," by P. Geddes.
8.30 P.M. Antiquaries.
FRIDAY, March 28.—8 P.M. Quekett: "On the 'Dual Lichen' Hypothesis," by Dr. M. C. Cooke; "On a Successful Method of examining the Anatomy of *Actinia Mesembryanthemum*," by F. A. Bedwell.
8 P.M. Society of Arts: "The Practicability and Advantage of a Ship Canal through the Island of Ramisseran," by Simon McBean.
9 P.M. Royal Institution: "The Geography of the Oxus, and the Changes of its Course at different Periods of History," by Sir H. C. Rawlinson.
SATURDAY, March 29.—3 P.M. Royal Institution: "Etching," by Seymour Haden.

SCIENCE.

Canal and Culvert Tables. By Lowis D'A. Jackson. (W. H. Allen & Co.)

THE subject of hydraulics enters so largely into the history, science, and practice of engineering that every important addition to our knowledge of it must interest a large class of useful workers in our industrial system.

In the first place, as a matter of history, hydraulic constructive works were among the earliest that we find on record. One of the oldest fables of antiquity—the destruction of the Hydra by Hercules—is supposed by some to have referred to what we should now call the engineering work of draining the lowlands of Argos, and damming up the sources of the inundations; and when we come to the more trustworthy records of history we find that ancient nations occupied themselves largely with works of a hydraulic character. Indeed, from the important part which water plays as one of the greatest forces in nature, it must necessarily have been so. Canal and drainage works were common in ancient Italy; the Romans, as is well known, excelled in hydraulic constructions; their works for supplying water to cities were often of great magnitude, and laid out with much skill. After the fall of the Roman Empire, we still find occasional examples of fine hydraulic works—as, for example, the great aqueduct of Spoleto, built by Theodoric, King of the Goths, A.D. 741; and we know that in the ninth and tenth centuries canal and river improvements, for facilitating inland navigation, were in course of construction. Charlemagne, for example, commenced a canal uniting the Rhine with the Danube.

The Italian Republics in the twelfth century, when they revived the arts and sciences, took measures to regulate and open the navigation by rivers long neglected, and many important works of this kind were executed in Northern Italy. About the fifteenth century much was done by irrigation canals in the neighbourhood of Milan, in which Leonardo da Vinci, eminent for his constructive as well as his artistic talent, took a considerable share.

Two hundred years later the great rivers of the north of Italy appear to have relapsed into a bad state, and the consequences were felt in extensive and disastrous inundations. The inhabitants of the districts became alarmed, the attention of the Government was roused, and a great series of works became necessary to remedy the evil. To this impulse we owe the rise of the profession of civil engineering. The architects, who had formerly undertaken buildings of all kinds, found the study of hydraulics foreign to their own business, and a new class of practitioners became necessary, who should devote their attention to hydraulic constructions and other matters connected with them. Such a class required a new name, and this was easily found. It was noticed that the kind of work they did was analogous in many respects to that undertaken by the "engineers" already established in the army; and hence the new profession adopted the same title, prefixing, however, the word "civil" to indicate that they were civilians and so to distinguish them from their military brethren.

The first great engineering work done by an Englishman was the construction of the New River, for supplying London with water; and James Brindley, who may be said to have been the first English civil engineer in large practice, was occupied almost exclusively with canals.

The successors of these men in modern

days have still more largely to do with hydraulic works. Water is in many ways an efficient source of power, and has to be utilised accordingly by proper machines; then it furnishes an advantageous means of transport on canals and rivers, for which skilful arrangements are requisite; then arise the necessities of water-supply to towns, and the drainage from them, as well as the larger operations of drainage of lands, and the regulation of large rivers; also, in some districts, the supply of water to land by irrigation involves extensive and costly works, and in all coast constructions the action of water has to be carefully studied.

It is natural then that, as a matter of science, much attention should have been directed at various times to the principles which govern the flow of water in channels of different kinds, seeing that without some tolerable knowledge on this point the construction of hydraulic works would be a mere matter of guessing. We must not here enter into technical detail, but as a matter of general interest we may perhaps say enough to explain popularly the *raison d'être* of the book now before us.

Suppose water flowing by its gravity down a slightly inclined open canal, of given dimensions, it would be easy enough to calculate, by mechanical principles, the quantity which would pass in a given time, provided the water met with no resistance in its flow. But it *does* meet with such a resistance in its friction against the walls of the channel. Everybody who has watched a brook must have observed that it runs much faster in the middle than close to the banks, and this is the natural effect of the friction checking the velocity at the sides of the stream. Now, it is the determination of the value of this friction, and its effect on the velocity, which has given rise to all the trouble of hydraulic calculations. The laws of friction being altogether unknown *a priori*, it has been necessary to find data by experiment; and in the first instance these data were obtained by trials on small channels, the results of which were incorporated into the formulæ, and in this form they were used by engineers down to a late period. In reasoning on this friction it was assumed that, with fluids, the nature of the material of which the sides of the channel were constructed was not of much importance, and no provision was made for this element in the calculation. It was pretty well known that the rules often differed largely from the actual results obtained in practice; but these differences were attributed to accidental causes, and engineers got on as well as they could by approximation.

About fifteen years ago two French engineers, Messrs. D'Arcy and Bazin, conceiving that the anomalies ought to be explained, undertook an extensive experimental investigation, and found that the frictional resistance varied materially according to the condition of the walls of the channel; for although probably there might be truth in the assumption that difference in material was of no consequence *provided the surfaces were equally smooth*, yet it was naturally to be expected that the variations of roughness of the surface would, by causing eddies of

differing magnitude, cause appreciable variations in the flow. It would be unreasonable to assume that as much water would flow down a channel bristling with projections as if it were lined with clean polished marble. Messrs. D'Arcy and Bazin found this to be a fact, and gave improved formulæ for different states of the walls, distinguishing four kinds—namely, very smooth surfaces of cement or timber; ordinarily smooth surfaces of stone or brickwork, rougher surfaces of rubble stone, and earthen banks.

In 1870 Herr Kutter, a member of a body of engineers who have always excelled in hydraulic works, the Swiss, took up the subject, designing a new and more comprehensive formula, and carrying out farther the distinction between different conditions of walls; and the object of the work we are now noticing is to present Kutter's investigations to English engineers in the most favourable form. Mr. Jackson appears to have himself given much study to the subject, and to have had experience (he might have stated this more fully with advantage) in hydraulic works in India; and on the strength of this he has still further extended the all-important consideration of the nature of the walls. He makes thirteen varieties of structure in artificial channels, the co-efficients of which vary from 0.01 to 0.03: which means that in a given channel, if the sides and bottom are in the best order, we may get a flow of, say, thirty gallons a second, while if in the worst order, we may get only ten. He believes that while the errors due to the old formula may amount to 30 or 50 per cent., with the new formula properly applied they need not exceed 1 per cent.

The book is a large and handsome one; the tables are very comprehensive, and are prepared to suit all sorts of culverts and canals, thereby saving a great deal of labour in calculation; but it is not to be concealed that as the formula on which they are based is a complex one, the tables themselves are also of a somewhat elaborate character, and will require some skill and discrimination in their use.

In the verbal descriptions accompanying the formulæ and tables, the author is evidently quite at home; but in one place he gives us a sample of what he can do in a more high-flown literary style, and in justice to him we may quote the passage. He says in his Preface:—

"There are now many evidences of a change of spirit in the profession at home; the kaleidoscopic variations performed on the Rivers' Pollution Reports, the distaste for bestowing the purple on the wealthiest, and the strong movement for removing the keys of eminence from praetorian hands, indicate fresh tendencies which may eventually result in substituting thought and ability for the knowledge of conventionalities that now passes for skill, in rendering financing and trading-attorney qualities of less esteem, and in developing more scientific engineers capable of grappling with the difficulties of hydraulic science, hitherto so much neglected in this country."

To all which, supposing that we understand it (of which we are by no means sure), we say Amen! W. POLE.

The Fifth Book of the Nicomachean Ethics of Aristotle. Edited for the Syndics of the University Press by Henry Jackson, M.A., Fellow of Trinity College, Cambridge. (Cambridge: University Press.)

CAMBRIDGE appears just now more inclined than Oxford to do something for Aristotelian scholarship. It is not long since we had Cope's erudite and exhaustive commentary on the Rhetoric, and now follows Mr. Jackson's learned edition of the Fifth Book of the Ethics. He has chosen for his task as hard a book as he could find, so that it is not surprising if some of its difficulties survive all the knowledge and ability which he has brought to bear upon them. But it is not too much to say that some of the points he discusses have never had so much light thrown upon them before.

Mr. Jackson gives "an unhesitating assent" to the theory that Books V., VI., and VII. of the Nicomachean Ethics belong in reality, not to the Nicomachean, but to the Eudemean treatise, in which it is well known that they appear over again. But in editing Book V. he has not thought it incumbent on him to argue the whole question. He has confined himself to controverting the theory of Fischer that, although Books VI. and VII. are Eudemean, almost the whole of Book V. is Nicomachean; and he has not much trouble in upsetting it. One strong argument he might perhaps have added to his case, and that is the imperfection of the ending of Book IV., which is enough in itself to show that something has happened at that point to the Nicomachean treatise.

Sir Alexander Grant has maintained, not only that the three books in question are Eudemean, but further that the corresponding Nicomachean books were never written. The only real reason for thinking this seems to be the fact, if fact it is, that they have not come down to us; and Mr. Jackson shows very completely the inconclusiveness of Grant's arguments, as well as the antecedent improbability of the supposition.

Opinions are likely to be divided as to the course he has followed in rearranging to some extent the text of Book V., and taking bits from one chapter to insert them in another. No one can deny that the changes are made with great acuteness and great plausibility. The passages transferred by Mr. Jackson do, as a rule, read better where he has inserted them than in their traditional places, and sometimes the chapters into which they are introduced run all the better for the insertion. But until his alterations are supported by demonstrative evidence, or have been sanctioned by the general approval of scholars, most readers will dislike their introduction into the text. If, too, those critics are right who carry their belief in "dislocation" so much further than Mr. Jackson as to condemn the order of the book throughout, his smaller alterations will lose some of their probability; and still more will this be the case if we hold the book to be not only dislocated but mutilated also and incomplete. There can be no security about the rearrangement of fragments.

But, if some readers find fault with the redistribution of the Greek, nearly all will

concur in condemning the English translation which faces it. Not that Mr. Jackson's English is in itself to be condemned: its fault is that it contains so much Greek. If there was any occasion for a new English rendering in addition to those already in existence, it should surely have been really and absolutely English, whereas half the technical terms are never translated by Mr. Jackson at all. For example, the second sentence of the book is made to run thus:—

"Now (*firstly*), we see that all men understand by δικαιοσύνη the *ἔξις* which makes men πρακτικοὶ τῶν δικαίων—that is to say, which makes them δικαιопραγεῖν καὶ βούλεσθαι τὰ δίκαια, and in the same way by ἀδικία, the *ἔξις* which makes men ἀδικεῖν καὶ βούλεσθαι τὰ ἀδίκαια."

This is neither one thing nor the other, neither Greek nor English, neither the original nor a translation. The task is no doubt made easier if difficult and doubtful words may be left untranslated; but it is just in these that the dexterous translator loves to exercise and manifest his skill; and does not that translation rather fall short of being useful which puts into English all the expressions which are not noteworthy and leaves in the original many of those which are? Mr. Jackson reminds one of the lecturer who took such delight in the words *εἰσὶν ἄρα ἄρχαι ἐξ ὧν ὁ συλλογισμός* that he repeated them to his class over and over again, and finally left them unexplained. In the reader, at any rate, this easy method may beget a carelessness as to the meaning of words, and prevent a thorough understanding of the passage or a complete perception of its difficulties; and the doubt does suggest itself more than once whether the editor would have taken a particular view of a particular passage if he had revolved the words in his mind in an English form.

In the Notes Mr. Jackson gives us the results of much reading, and has in some cases fresh and valuable suggestions to make. Where the difficulties are so great, he will not expect his views to be always or at once accepted. Thus, in iv., § 14, *αὐτὰ ἐ' αὐτῶν* (or *αὐτῶν*) should perhaps be taken, not as he takes it, but as an example of an idiom which occurs elsewhere, and as meaning "a thing by itself"—that is, neither more nor less. In commenting on v., § 12, he seems to have overlooked the statement explicitly made in iv., § 13, that in commerce a man may be said *ἔχειν τὰ ἑαυτοῦ* after the exchange, not before it, and not to have observed that in this chapter *κοινωνός* and *κοινωνία* always imply a previous transaction, and not a merely prospective one. In viii., § 10, I think it will be found that the explanation and the translation are not even consistent, for he gives to *ὁ ἐπιβουλεύσας* a much wider meaning in the one than in the other. In xi., § 1, the words which follow seem to make it impossible that *οὐ κελύει* can mean "forbids."

There are not a few things calling for comment or explanation which Mr. Jackson has passed over altogether. In the first chapter, for instance, he does not explain what surely wants explanation—the relation between justice and complete virtue; and when it is said that their *εἶναι* is not the same, he abstains from either explaining or

translating the word. Yet these are things of more real importance than critical minutiae, and there can be but few readers who would not be glad to see them treated as Mr. Jackson could treat them. Although, however, his commentary is by no means a complete one, it contains much that is valuable and interesting. Scholars will hope that this is not the only portion of the Aristotelian writings which he is likely to edit.

HERBERT RICHARDS.

SCIENCE NOTES.

ANTHROPOLOGY.

An Anthropological Exhibition at Moscow.—In the course of next summer an Exhibition of objects illustrating the various branches of anthropology will be opened in Moscow. The organisation of the Exhibition is in the hands of a Committee of the Imperial Society of the Friends of Natural History, connected with the University of Moscow, and placed under the presidency of Prof. Bogdanow. The Exhibition will include collections of specimens illustrating (1) the ethnology of Russia, (2) the prehistoric remains found in the Empire, and (3) general anthropology, extending to all parts of the world, and dealing with the systematic classification of the races of man. Contributions of objects falling under any of these classes are solicited from foreigners. It is announced that medals and certificates will be awarded for the best collections sent for exhibition.

Prehistoric Remains in Colorado.—Nearly one half of Dr. Hayden's last Report on the Colorado Survey is occupied with matter of the deepest interest to the anthropologist. Mr. W. H. Holmes describes in detail his examination of the numerous ruins in South-Western Colorado. The area under examination, including about 6,000 square miles, is so barren as to be almost a semi-desert: yet there is scarcely a square mile of this district which does not furnish some kind of evidence of former occupation by a race totally distinct from the nomadic savages who now roam over it. The ruins are chiefly stone structures, representing either lowland agricultural settlements, or cave dwellings in the sides of cliffs, or towers perched high up on the steep faces of almost inaccessible rocks. It is the last-named structures—the cliff houses or fortresses—which are the most interesting. But, as they have already been noticed in these columns, it is sufficient to remark that some excellent views of these curious structures will be found in this Report. Stone implements, arrow-heads and pottery have been collected in abundance near to the rock dwellings. Mr. Holmes's studies lead him to the conclusion that these places of refuge and defence—the cliff and cave dwellings—were not finally abandoned until a comparatively recent date, certainly subsequent to the Spanish conquest. Mr. W. H. Jackson also contributes a Report on the Ruins of South-Western Colorado and the adjacent Territory. The skull of a cliff-dweller, found by Mr. Jackson in Chaco Cañon, New Mexico, at a depth of fourteen feet beneath the surface, and lying upon a bed of broken pottery, is described by Dr. Hoffman. Its most striking peculiarity is the great flattening of its posterior portion, which is apparently the result of artificial deformation similar to that still practised on the Columbia River and in some other parts of North America. Dr. Hoffman expresses his opinion that "there appears to have been some relationship between the ancient cliff-dwellers and the modern Pueblos, and finally the Aztecs or Mexicans, at or before the time of the Spanish conquest" (p. 457). The same authority also contributes some interesting remarks on the ethnology of the western portions of the United States.

Metopism in Italian Crania.—Some valuable statistics relating to metopism—or the persistence of a suture in the frontal bone, running down the middle of the forehead—have been published in the last number of Prof. Mantegazza's *Archivio per l'Antropologia*. The unrivalled collection of Italian crania in the National Museum at Florence has been studied by Dr. Regalia with special reference to the occurrence of this abnormal suture. No fewer than 1,555 crania were examined, these representing the ancient and modern races of Italy. Out of this 1,555 it was found that 141 exhibited more or less plainly the suture in question. The proportion is therefore 9.07 per cent.—a smaller proportion than has been found among other European nations. On descending to an analysis of Dr. Regalia's tables, some interesting details are brought out; but as it is not desirable to burden our columns with figures, it will be sufficient to point to a single instance. A collection of fifty-six crania from Barga, in Lucca, referred to the first half of the present century, has yielded no fewer than eleven examples of metopism—in other words, the remarkably high proportion of 19.64 per cent. of the Barga skulls retain the medio-frontal suture. Of the 141 metopic crania in the Italian collection, eighty-nine belong to male and fifty-two to female subjects. Dr. Regalia's communication is the only original paper in the last number of the *Archivio*; the remaining space being occupied by reviews and notices, and by the *Proceedings* of the Italian Society of Anthropology, Ethnology, and Comparative Psychology.

Prehistoric Art.—An interesting paper on the prehistoric carvings so frequently found in caves of the reindeer period, has been contributed by Dr. Oscar Fraas to a recent number of the *Zeitschrift für Ethnologie*. The paper has special reference to the works of art discovered in the Kesslerloch, near Thayngen in Switzerland; a cave which has already been described in these columns, in a notice of Dr. Lee's translation of Herr Merck's work upon the subject. It is notorious that two carvings—a fox and a bear engraved on the bone of some ruminant—are forgeries; and this has given rise to an impression in certain quarters that all the reputed discoveries in this cave are nothing but fabrications. Dr. Fraas insists strongly on the injustice of such an inference, and spares no pains to point out the difference between the genuine old works and the modern counterfeits. The old carvings by the artists of the reindeer period, who found their home in the Kesslerloch, are all executed either on the antlers of reindeer or on jet or lignite; and in their style they offer a striking resemblance to the well-known specimens from the caves of Dordogne. Indeed, the author points out the common features which are always presented by these prehistoric works of art; wherever found, they show the same choice of raw material, the same method of working, and the same style of design. Hence it seems likely that a close ethnical relation subsisted between the early cave-dwellers of South Germany, of France, of Belgium, and of Britain.

Anthropology in France.—Those who care to see how anthropology is viewed by men of science in France will do well to consult the several Reports which were presented last autumn to the International Congress of Anthropological Sciences at the Paris Exhibition, and which have since been published in M. Broca's *Revue d'Anthropologie*, and less fully in M. Cartailhac's *Matériaux pour l'Histoire primitive de l'Homme*. The series includes Dr. Broca's opening discourse, as president of the Congress; and Reports by Dr. Thulié on Anthropological Societies, and on the means of teaching anthropology in different States; by Dr. Topinard, who was so active in organising the Exhibition, on anthropology from the anatomical, biological, and pathological sides; by M. Girard de Rialle on the ethno-

logy of Europe, Western Asia, and America; by Dr. Bordier on the ethnology of Eastern Asia, Africa, and Oceania; by M. G. de Mortillet on prehistoric archaeology so far as relates to the palæolithic and earlier periods; by M. Cartailhac on the neolithic age; by M. Ernest Chantre on the bronze age and the first stage of the iron age; and by Dr. Chervin on Demography in its relation to anthropology. From some of these reports the reader will learn that the great success of last year's anthropological exhibition in the Annexe on the Quai de Billy was effected in spite of very powerful opposition. "Pas de macadam!" was the cry raised against the introduction of the worked flints and other stone implements on which so much of the evidence for the antiquity of man is necessarily based. Notwithstanding the opposition "macadam" triumphed, and was to be found not only in the specially anthropological exhibition, but also in the gallery for the history of art in the Trocadéro. The great extent of the collections clearly showed the enthusiasm with which anthropology is studied by men of science in France.

PHILOLOGY.

DR. ROSCHER'S *Hermes der Windgott* is a very valuable little work, which may be earnestly recommended to all those who are interested in the study of Greek, and of comparative, mythology. After having discussed the numerous theories which have been propounded by others in order to explain the functions of the winged messenger of the gods, the author goes on to show that the only way to account for all seeming discrepancies is by assuming that Hermes was originally a god of the wind. The winds were believed by the ancients to descend from the clouds; therefore, Hermes, the personified wind, is considered as the mediator between gods and terrestrial beings, and as the son of Zeus, the god of the air, and of Maia, the goddess of the clouds. Hermes is the god of trade and commerce; and yet he is also the divine inventor of the flute and of the lyre. He is the protector of thieves, and himself a thief, a cheat, and a robber; but it is the same god who sends sleep and dreams, and who conducts the departed spirits into the Stygian regions. In order to account for these divergent and seemingly contradictory functions of Hermes we have but to remember that nothing is more important for a travelling merchant than wind and weather; that the roaring and whistling of the wind is often compared to the sounds of the lyre and of the flute; that the winds were represented as the thieves of the clouds; and that a breath of air was considered as the element both of the human soul and of dreams. Dr. Roscher strengthens his point by referring to similar conceptions in other mythologies, such as the Teutonic *Odin* and the Indian *Maruts* (but not the Indian *Sîrameyas*, whose supposed identity with Hermes is not recognised by Dr. Roscher), and he examines carefully all the rites by which Hermes was worshipped, in order to trace in them relics of his ancient naturalistic functions. The same method of research was also followed in the author's two former works, on Juno and Hera, and on Apollo and Mars, and we are looking forward with much interest to his promised Handbook of Greek Mythology, considered from a Comparative Point of View.

PROF. MIKLOSICH has just published a sequel to his important researches into the nature and history of the Gipsy language. The present paper, which like its predecessors has appeared in the *Transactions* of the Imperial Academy of Vienna, contains interesting specimens of the gipsy dialects of Hungary, Roumania, Siberia, Armenia, and other countries, and corrections, and additions to the author's former papers. But its most important feature is the comparative vocabulary, which the author has compiled in order to show that the Gipsy language, whose Indian origin has been established long since, is more closely related to the

languages of Kâfiristân and Dardestân than to any other living language of the Indian family. This discovery of Prof. Miklosich makes it possible to ascertain the exact region from which the ancestors of the present gipsies must have started—viz., from one of the countries bordering the north-west of India proper. The exact period of their emigration from this their original home cannot be defined with any degree of probability, as it is not recorded in history. But the facts of language and the date of their first appearance in Europe make it infinitely more likely that the gipsies have left their home in comparatively recent times than that the beginning of their world-wide migration belongs to a prehistoric period, as has been supposed by some.

M. W. TIENENHAUSEN, the well-known Russian archaeologist, has published an interesting survey of all works on Oriental numismatics composed in Russia. This long list begins with the names of Kehr (1774) and Tychsen (1781); and includes the voluminous treatises of Fraehn (1816-1840) and the valuable contributions of Erdmann, Dorn, Gregorieff, Sawelieff, Bartholomæi, Lerch, Blau, and, not least, the learned author himself. It would be well if a similarly exhaustive catalogue were made of specialists' literature in other subjects and in other countries; for many of the most important discoveries of the archaeologist are published only in some remote *Anzeigen* or *Zeitschriften*, and are easily overlooked by the student.

DR. ADOLF ERMAN has contributed an important article on the Seljûk coins of Kermân to the Viennese *Numismatische Zeitschrift*, in which he shows that the Karâ-Arslân Beg of the British Museum (*Catalogue*, III., 38, No. 75) is identical with Kâward, the brother of Alp-Arslân, as Mr. S. Lane Poole had conjectured; and substantiates his proof by the publication of a unique coin of Karâ-Arslân's son, Turân Shâh, of the year 467 of the Hijra.

DR. JULIUS EUTING'S *Katalog d. k. Universitäts- und Landes-Bibliothek in Strassburg: Arabischer Literatur* (Trübner), carefully as it is executed, seems to us somewhat premature. The library has developed wonderfully quickly; but it is too incomplete as yet to require more than a manuscript reference-catalogue; for there are few books in the catalogue that one would have to go to Strassburg for. The greater part of the library consists of those ordinary books of reference and texts which every Arabic scholar has in his own study, and it does not contain many even of these. The collection of dictionaries and grammars, for instance, is seriously defective. It is well to have four editions of Caspari, two of De Sacy, and two of Wright; but there should also be a place for Lumsden, Lockhart, and Palmer. The division, too, of the dictionaries into two headings—so that you find Golius and Freytag and Lane under *Lexica*, and the Sihâh and Kâmûs under *Texte*—is inconvenient. The Arabic texts are fairly numerous, though even here there are serious lacunæ. There are several Korâns, but not the best Flügel text, nor Lane's "Selections;" while under the heading *Abhandlungen* we miss many of the standard authorities of the student's library. In the *Register*, moreover, there are omissions. Still the catalogue will be useful in advertising book-sellers what books the Strassburg library still wants; and we do not doubt that before very long Dr. Euting will be able to produce a second edition which will prove to be the catalogue of a really fine Oriental library.

DR. TH. HOUTSMA has edited and translated (for Messrs. Brill, of Leiden) Akhtal's *Praise of the Umayyads*, a long and not very interesting poem, which is, however, valuable for the witness it bears to the important political position of the time, when 'Abd-Allah ibn Zubeyr was a claimant to the Khalif's seat, which 'Abd-el-Melik, on the part of the Umayyads, was struggling to hold. El-Akhtal was 'Abd-el-Melik's poet-laureate, and

Major Osborn has recently, in his *Islam under the Arabs*, retailed some capital stories about him. The text is carefully edited from the MSS. of Leyden and St. Petersburg; but the translation and notes are written rather from a scholarly than a literary point of view. One would have liked to learn something from Dr. Houtsma's researches about the poetry of the early Umayyad period, and about the life of El-Akhtal himself. It is a pity that the translation is in Latin: one may turn Arab poetry into German or English; but into Latin or French, never.

M. H. SAUVAIRE, whose essays on the metrology, numismatics, and jurisprudence of the Muslims are well known, has published (Alexandria; Impr. de Commerce) a translation of the Arabic work *El-Fatawa-l-Khayryeh*, or the Decisions of Khayr-ed-din, a highly-esteemed law-book. It contains some two hundred legal decisions on difficult points in the Mohammedan laws of sale and exchange, and forms a valuable appendix to the works of Hamilton and Bailie.

MEETINGS OF SOCIETIES.

ENTOMOLOGICAL SOCIETY.—(Wednesday, March 5.)

J. W. DUNNING, Esq., V.-P., in the Chair. The Chairman referred to the great loss sustained by the society in the death of Mr. F. Smith, of the British Museum. Sir Sydney Saunders exhibited a series of bees belonging to the genus *Halticus*, from Greece, containing several remarkable new forms. The following papers were communicated:—"On some New Species of British Hymenoptera," by Mr. Peter Cameron, and "Descriptions of some New Species of Coleoptera from New Zealand," by Dr. Sharp.

LINNEAN SOCIETY.—(Thursday, March 6.)

WM. CARRUTHERS, Esq., F.R.S., V.-P., in the Chair. Mr. Thomas Christy exhibited and made remarks on a series of specimens illustrating the little-known Australian Pituri plant: also the *os sepiæ* of a rare Australian cuttle fish obtained by Dr. Bancroft.—Mr. R. Irwin Lynch showed a growing example from Kew and dried leaves of *Xanthosoma appendiculatum*, bearing pouelchlike excrecences from the midrib of the leaves.—The Vice-President announced from the chair an alteration in the bye-laws, chap. xiii., proposed by the council.—A letter was read from a correspondent referring to the increased production of beet-root sugar by careful artificial selection of the beet. The saccharine produce of sugar-cane, on the contrary, remains stationary, if not retrograde, and its continual multiplication from stolons some regard as giving rise to various diseases. Crossing and selection are now suggested as worthy of a trial in the interest of commercial results.—A short paper, "On Entozoa Florideæ growing within living Bryozoa and Sponges," by Dr. P. F. Reinsch, was read; and Mr. A. Waters exhibited in connexion therewith, under the microscope, specimens of Polyzoa containing parasitic algae.—In a note on the fruiting of *Wistaria sinensis* in Europe, by Mr. W. T. Hisseton Dyer, the author avers from his own and others' observations, that plants trained on a garden wall at Glyn, at the east end of the Lake of Geneva, yield abundance of brown tomentose pods annually. Near the town of Geneva, however, fruiting is of rarer occurrence, but again more frequent at Lyons and in the Rhone valley. Fruiting, he suggests, may be a question of temperature, and not of nutrition, dependent on presence or absence of support to the stem and branches. From the above and other data, Mr. Dyer fails to see the evidence of the antagonism of the vegetative and reproductive forces, as asserted, to the governing law, according to Mr. Meehan's experiments, and recently quoted by the Rev. G. Henslow. If such barrenness were the case with its scendant habit, then *Wistaria sinensis* would probably be already extinct.—The Secretary read a paper by Mr. Edward J. Miers, "On the Classification of the Maioid Crustacea or Oxyrhyncha." The Maioid Crabs have been placed by nearly all carcinologists at the head of the Brachyura, from the high degree of concentration evidenced in their sensory organs and nervous system, and the group, moreover, is interesting on account of

the number and variety of types. Though closely related to the Oxystomata, the Oxyrhyncha differ from them in their quadrate buccal cavity and position of afferent branchial channel; but Mesorhoea approximates on the part of the Parthenopidae to the Oxystomatus type. From the Canceroid Crabs (Cyclometopa) the typical Maillidae are distinguished by the longitudinal antennules and position of basal antennal joint, the Parthenopidae occupying an intermediate place between the rest of the Oxyrhyncha and certain Canceroidae. The author reviews the various classifications, and then gives a new synoptical arrangement founded on certain anatomical configurations, &c., of their buccal cavity, situation of afferent and efferent canals, antennules, genital appendages, &c. He divides the group into 4 families, 12 sub-families, 106 genera, and 14 sub-genera, giving short diagnoses of each.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, March 11.)

E. B. TYLOR, Esq., D.C.L., F.R.S., President, in the Chair. The President read a paper entitled "The Geographical Distribution of Games," in which attention was called to the games of Polynesia and America, as proving that a drift of civilisation from Asia reached these regions before they were known to Europeans. The draughts played in the Sandwich Islands and New Zealand were not our modern game, but apparently some variety related to the ancient classical game (which is alive in Egypt to this day); it may have reached the South Sea Islands from Eastern Asia, together with kite-flying, at which they were expert, and which they perhaps had before the comparatively modern time when it reached England.

ROYAL SOCIETY.—(Thursday, March 13.)

W. SPOTTISWOODE, Esq., D.C.L., President, in the Chair. The following papers were read:—"The Influence of Electricity on Colliding Water-Drops," by Lord Rayleigh; "On the Influence of Coal-Dust in Colliery Explosions, No. II," by W. Galloway; "The Contact Theory of Voltaic Action, No. III," by Profs. W. E. Ayton and John Perry.

SOCIETY OF ANTIQUARIES.—(Thursday, March 13.)

DR. WM. SMITH, V.-P., in the Chair. Mr. Dutton Walker sent for exhibition some drawings of the Roman "Columbarium" in the sandstone rock on the banks of the Leen in Nottingham Park. Caves of various sizes are found along the range of rock from Lenton to Sneinton. The columbarium in question contains about 150 cells, and one has evidently been used as a *busum*, the chimney of which still remains. —Mr. R. S. Fergusson contributed an account of various antiquities lately found in Cumberland. One of these was a Roman sculptured slab, representing a group of flute-players under an alcove, which, though described by previous authors, had been lost for some time. Another slab recently discovered has the figure of a lady sitting under a canopy, holding in her hand a circular fan of a shape which is very common now. On her knee is a bird, which a boy standing at her side caresses. Over her head are two lions, which probably denote that she or her husband had been initiated in the mysteries of Mithras. Mr. Fergusson also exhibited rubbings from two sepulchral slabs at Carlanton, which once covered the remains of former vicars of that parish. On both slabs a cross was carved the entire length. In one instance the foot of the cross is surrounded by a sword and belt, and a book and chalice, while the other bears merely the two latter emblems. Another at Melmerby has also a pair of shears, which perhaps denote an archdeacon, having reference to his duty of clipping the locks of clerks at the administration of the tonsure.

LONDON MATHEMATICAL SOCIETY.—(Thursday, March 13.)

C. W. MERRIFIELD, Esq., F.R.S., President, in the Chair. Prof. Cayley spoke shortly but in high praise of the late Prof. Clifford's work as a mathematician, instancing more particularly his papers "On the Canonical Form and Dissection of a Riemann's Surface," "On Mr. Spottiswoode's Contact Problems," and "The Classification of Loci." The Chairman, the Rev. A. Freeman, and Dr. Hirst added a few re-

marks on the loss the society, and the mathematical world generally, had sustained, and expressed the hope that steps would be taken to secure the publication, if desirable, of any mathematical papers Prof. Clifford might have left.—Dr. Hirst made a statement of the present position of the movement for presenting a "De Morgan Memorial" medal to the society. It appeared that the bust and die for the medal had been executed by Mr. Woolner, and that after all claims had been met there would still be a small sum required to make up the requisite total for the purpose contemplated. It was agreed that a subscription list should be opened for any members of the society who might wish to contribute to the fund, and that Mr. Tucker (Hon. Sec., University College School, W.C.) be authorised to receive such subscriptions. Copies of the medal were exhibited.—The following communications were made:—"On Differential Equations, Total and Partial; and on a new Soluble Class of the First and an exceptional Case of the Second," by Sir J. Cockle; "Discussion of Two Double Series arising from the Number of Terms in Determinants of certain Forms," by J. D. H. Dickson; "Two Geometrical Notes relating to Surfaces of the Second Order," by Prof. H. J. S. Smith.

ROYAL ASIATIC SOCIETY.—(Monday, March 17.)

SIR EDWARD COLEBROOKE, Bart., M.P., V.-P., in the Chair. A paper was read, contributed by Mr. A. H. Schindler, "On Historical and Archaeological Notes of a Voyage in South-Western Persia in 1877-8." In this paper Mr. Schindler described his march from Tehran south-west, calling attention to the fact that, in their names, many places still retain a remembrance of the old rule of the Sassanians, such as Bahrabad, Firuzabad, Khorabad, Khursabad, and Shemsabad, and pointing out the existence of many ruins of Guebre Dakhmehs, and of other places recalling the names of Mazdak and Mane. He also gave a special account of a curious inscription written partly in Cufic and partly in Neshki, on an old tower to the north of Khorremabad, which has not yet been quite deciphered, but bears the date of A.H. 517 or 519. He then gave some interesting details of the water-system of Susiana, especially in the neighbourhood of Shuster, which was first described, more than thirty years ago, by Sir H. C. Rawlinson, in an early volume of the *Journal of the Geographical Society*.

FINE ART.

Illustrations of Old Warwickshire Houses.

By W. Niven, Architect, Author of "Old Worcestershire Houses." (Printed for the Author at the Chiswick Press.)

At the present day, when architecture is fain to stoop from her old lofty and aspiring task of piling cathedrals into the sky, and to be content with the more prosaic duty of rendering earthly habitations picturesque or presentable, there is no branch of architectural illustration which is of more direct interest to us than that which sets forth the treatment of domestic architecture in former generations. The merely sentimental interest of the subject is not to be passed over; for in the old mansions or farm-houses of our country, or even in their "counterfeit presentation" on paper, we can read touching records of a phase of English life which has irrevocably passed away: a time when a certain quietude of existence was possible,

"Before this strange disease of modern life,
With its sick hurry, its divided aims,"

had seized upon us; before plate glass was known or desired, or telephones were thought of. This, however, is a reverie—an immoral indulgence in these days of action and practical work—and, in fact, we are bound to take Mr. Niven's book on the ground on which it is obviously put forth, as a book of record and suggestion for the architect rather than the antiquary. And on that ground also

an illustrated work of this kind has real value in setting us thinking as to the possibilities of picturesque effect in domestic architecture, and the extent to which the examples here put on record can be turned to account as hints for the modern domestic architect.

It is professedly with this object that Mr. Niven's collection of illustrations of old Warwickshire houses has been put together. Though each of the etchings which form the illustrative portion of the work have been accompanied by descriptive as well as in some degree by historical notes, mere pedigree-learning and such other information as can be gathered from existing county histories has been avoided, and the author has even left his descriptions in some cases brief and meagre rather than insert anything which was not the result of personal observation. In this latter piece of reticence we hold that he is entirely right. It is very unsafe to adopt at second hand descriptions of architecture even from those who may be supposed to be competent observers. In what may be termed the reading of old buildings there is room for much difference of impression and consequent variation of description on the part of various observers, each of whom brings to it his own individuality of perception.

Regarded as specimens of picturesque architecture, the illustrations to Mr. Niven's book belong mostly to the class of unpretentious domestic work on no very large scale—in some instances of an exceedingly simple and almost rustic character—and hardly any of them, in fact, answer to the indication conveyed in the couplet inserted beneath the vignette on the title-page: at all events there is more of "curiously" than "royally" in their style. But, as specimens of the picturesque of domestic architecture, we have seldom looked over a collection of illustrations of the kind containing a larger proportion of what is really pleasing and suggestive to the fancy. Among those which are peculiarly characteristic are Castle Bromwich Hall, with its orderly square mullioned windows, its delightfully unsuitable Jacobean porch, its sun-dial and lions embellishing the entrance courts; Pooley Hall, with its odd mixture of castellated and domestic feeling; Combe Abbey, an Elizabethan house grafted into a late Gothic cloister-court; Kenilworth gate-house—again a mingling of late castellated work with more modern and domestic-looking gables—and Blythe Hall, sleeping quietly within the moat which reflects its walls. Apart from the mere picturesque of such sketches, however, what is the main suggestion to be gathered from them, or from some of them, for the modern architect? Considering them in this light, one might say that we are conscious—especially in the best preserved and, therefore, most architecturally valuable of these old Warwickshire houses—of a certain emphasis in one or another feature which gives the individuality of expression to the building, and removes it, however simple, from the category of the plain or commonplace. Such an instance is the charming fenestration of the centre feature of Coughton Court, the oriel window continued round the turrets in two stories, with a beautifully rich and almost unique

effect; or in Compton Winyate, the close succession of windows in the lower story, contrasted with their irregular and probably merely utilitarian arrangement above. It is this kind of speciality, this presence of a leading "motive" in the mind of the builder, which we miss so often in modern houses built on a regulation pattern, handsome, dignified, or anything else of that kind that you will, but wanting in the leading motive, which would give them individuality of character. There is a hint, too, for the architect of country houses large or small, in the little sketch of Mancetter Manor House, given because the house "is in harmony with the landscape in which it is placed." How often does a modern architect think of that as an object?

A word as to the illustrations in themselves. They are etchings; but the author in his Preface modestly disclaims the wish to challenge criticism of them on their merits as etchings only. Considering what has been achieved by etching as an exponent of the abstract poetry of landscape, it is easy to understand the feeling which would prompt such a disclaimer. But in fact the etchings give what the architect wants in a drawing (even of the picturesque order), a firm clean line and clear definition of detail; and it is worth while to see that this kind of drawing can be successfully combined with the delicacy and tenderness of tone in which etching surpasses every other method of multiplying original drawings. And in recent architectural draughtsmanship there has been far too much tendency to overloaded shading with a view to effect, at the expense of accurate delineation of detail. In this respect the reticence of line and touch in these illustrations is, from the architect's point of view, a decided merit.

H. HEATHCOTE STATHAM.

ART BOOKS.

A Descriptive Catalogue of the Etched Work of Rembrandt. By C. H. Middleton, B.A. (Murray.) The etchings of Rembrandt have, any time during the last century, been recognised as a fit field for the industrious study of the maker of catalogues. The more special catalogues have generally been made by Rembrandt collectors. Bartsch, of course, in his colossal undertaking—that of cataloguing almost all the fine prints known in his day—was obliged to include some list of the work of Rembrandt. But Rembrandt, and very fittingly, had soon a whole group of special devotees. There were Gersaint, Yver, De Clausin, and Daulby—afterwards there was Wilson: later still, Charles Blanc. In England, from about 1836, the date of its publication, up to the last few years, the catalogue mainly in vogue among collectors has been the admirable catalogue of Wilson. Wilson did not multiply words: his catalogue was simple in arrangement and style: its information very easily accessible. But within the last few years a practised and competent writer on art—M. Charles Blanc—has come to share with Wilson the honour of cataloguing Rembrandt for the student; and his work, moreover, being that of the professed writer and the admitted critic, appeals to a wider public than the convenient little reference-book of the English amateur could hope to gain. But knowledge of Rembrandt has grown. Rembrandt's compatriot, Vosmaer, has penetrated further than anyone had penetrated before into the secrets and circumstances of his life; and facilities of travel, denied to the earlier

catalogue-makers, have afforded an opportunity for wide and numerous comparisons which, in the old days, could hardly have been instituted. It was thus seen that there was not only room but actual need for a new catalogue of Rembrandt; and if elaborate study of an infinite number of examples gives capacity for the task he has set himself, Mr. Middleton was undoubtedly capable. He has seen, he assures us, nearly all the great collections, whether public or private. And he has produced a bulky and elaborate volume very goodly to behold, printed by a good printer, in good type and on the pleasantest paper, and published by a great house. Such a book, whether it be finally accepted or not, is of a certain importance; and it may be said that Mr. Middleton has at least succeeded in embodying in a single volume more of Rembrandt lore than has hitherto been at the disposal of any maker of catalogues. But catalogues are difficult to review, and nothing less than the knowledge of an expert possessed during a score of years could enable us, with any satisfaction to ourselves, to pronounce upon the thousand vexed points of which some are the subjects of ancient disputes and others of more recent discussion. It may well be outside the province of a newspaper to pronounce upon them. Previous catalogues have catalogued Rembrandt according to subject; but it was the object of an exhibition two years ago at the Burlington Club to display the work of Rembrandt in chronological order, and Mr. Seymour Haden wrote an essay partly to justify this arrangement. Vosmaer had also propounded a scheme of chronological arrangement, and Mr. Middleton's catalogue is founded very much upon this principle. To the gradual experience of the professed connoisseur it must be left to discover whether this arrangement—at present somewhat tentative—may be as satisfactory as it is undoubtedly interesting. What is wanted to perfect it is neither accurate knowledge alone nor artistic instinct alone, but the two in combination. At the end of his book, Mr. Middleton has introduced many plates with sketches of parts of different prints showing variations of state. His descriptions of the various states themselves, in the body of his catalogue, can scarcely be found unsatisfactory for want of elaboration, though it may be questioned whether his theory or description has always been as happy as it has been laborious. Nothing short of several years spent in the Museum Print Room, and in other print rooms besides, would enable us to speak quite positively on this matter; though it is, of course, a fair presumption that so much labour of investigation and compilation cannot in this respect have been chiefly fruitless. We have not, however, felt satisfied with the descriptions of the *Clément de Jonghe* or the *Lutma*, which prints we have done our best to carefully examine. *Clément de Jonghe* has habitually been described with incorrectness. Charles Blanc says so—partly with reference to Wilson's description—but it is highly probable that Charles Blanc noticed only the description in the body of Wilson's catalogue, and omitted to observe Wilson's own corrections in his *errata* at the end. Wilson was by that time going in the right direction. To us, however, Charles Blanc's own description has always seemed correct. He was the first to mention the undulation in the front line of the hat: the presence or absence of which forms a test that Mr. Middleton omits to name. And, whatever may or may not be the opinion of professed connoisseurs, we—who venture to base our judgment on the art effect produced—cannot agree with Mr. Middleton that the additions to the second state of the *Lutma* are not by Rembrandt's hand, and were not undertaken in obedience to Rembrandt's governing taste. It is, of course, one thing to see the additional effect in a fine impression, as it was meant to be seen, and quite another to see it in

poor or ordinary impressions, of which there are too many. The "window and the bottle" are not liked by the connoisseur of first states because they are associated only with the second; but, when seen at their best, their brilliant lighting and free draughtsmanship do anything, we opine, but "mar the harmony of the piece and weaken its effect." We believe them to be the work of Rembrandt.

In Valsesia. Album d'un Alpinista. 2^e Quaderno. (Biella: Tipografia e Litografia Amosco.) Encouraged by the success of an account of Alpine excursions round about Gressoney and in the Val d'Aorno, the members of the Italian Alpine Club have published another record descriptive of the scenery and life in that one of the valleys of Monte Rosa which is called Valsesia. The former publication did not fail to attract some interest in the world of Alpine clubs and Alpine climbers, and it is not too much to hope that the little pamphlet before us will fulfil a larger aim and make these fairest of Monte Rosa valleys better known than they have been among all lovers of Alpine scenery. The pleasant blending of Southern luxuriance and Northern crispness, and most of all the preferable companionship of the Italian to the Swiss peasant, would be sure, we think, to secure for this neighbourhood some of the enthusiasm lavished on Swiss scenery. Be that as it may, this little account of an Alpine trip in Valsesia, with its anecdotes and reminiscences, its reflections on the scenery, the customs and the inhabitants, cannot fail to attract all lovers of mountain life. It is both fresh and accurate, and the little pen-and-ink sketches interpolated in the text, while eminently humorous, are often both pretty and artistic. The authors speak with a Southern enthusiasm for their subject which may sometimes seem over-wrought to an Englishman's calmer notion of enjoyment, but they are not blind to the ridiculous side of many questions, although on the topic of the beauty and charm of the female inhabitants of Valsesia they are rightly not inclined to stint their praise; the mountain damsel is graphically described in the performance of each of her picturesque rustic duties. We may add that the writing recommends itself to those readers who are not Alpine climbers for its absence of technical mountaineering description, and that altogether the little volume will be likely to win its success chiefly by the great number of its well-executed woodcuts and lithographs. The greater portion of its bulk is, in fact, composed of the latter, and the points of view have not been ill chosen, even in the midst of the varied beauties of subject which the valley offers. Beginning with a sketch of Varallo, the capital of Valsesia, with its picturesque bridge, houses whose foundations stand in the water, and crowning convent of Sacro Monte on the hill above, we are shown many a wild and lovely scene in the various divisions of Valsesia respectively called Val Grande, Val Piccola, Val Mastellone, and Val d'Otro. Now we see a rocky glen fringed with trees and spanned by arched stone bridges; now we watch the ample figure of a Valsesian damsel bearing her load of dried leaf down a natural staircase of rough granite; a foaming cascade leaping between dark rocks, a quiet hamlet lodged on grassy slopes beside towering mountains, the frescoed façade of a village church with tall *campanile*, the homely cottage scene, the picturesque village street, perhaps more than the bleak glacier or the cold mountain refuge, make us wish for a peep at the valley here so agreeably brought to our notice.

THE EARLY CHRISTIAN ANTIQUITIES OF UPPER EGYPT.

Kasr es Syád, Upper Egypt.

Considering their number and their interest, the Early Christian antiquities of Upper Egypt have hitherto obtained less notice than they deserve.

While the smallest relic of Christian antiquity at Rome is searched for with the utmost avidity by collectors and connoisseurs and sold at an exorbitant rate, the equally interesting but far more numerous objects of Early Christian art in Egypt have been almost, if not entirely, neglected. And if this be true of smaller objects, it is equally so of the architectural remains of the Saïd, which, albeit both curious and interesting, are scarcely named by writers of "Nile Books," and passed over in silence by the guidebooks.

Kobt, the ancient Coptos, as is well known, was the chief centre of ancient Christianity in Upper Egypt, and it was from the terrible massacre of the Christians under Diocletian at that city that the Coptic Era is dated. Amid the mounds of rubbish which mark and cover the site of the ancient city of Kobt, a few overthrown columns of the ancient church may still be seen, and I have never visited the place without obtaining one or more ancient crosses of stone or metal. These crosses are of three forms: that now called the Maltese, and the plain Greek and Latin. One brought by me from Kobt, and now in the British Museum, is formed of plasma or mother-of-emerald, but the materials generally chosen are steatite and bronze. They also exist in glass, and I obtained one of these from Erment. Some of the metal crosses are ornamented with small impressed annulets. An acquisition from Kobt which I have just made is far more important. It is a drinking-cup of pale green glass sprinkled with small fishes in gold. This beautiful relic I should assign to the Early Christian epoch, and it may possibly have been used for Eucharistic purposes.

The flourishing condition of the Early Christians of Upper Egypt is well exemplified, not only by such important convents as the Dayr el Abiad and the Dayr el Ahmar, near Souhag, but by the comparative splendour of the churches. These are usually constructed within the ancient Egyptian temples; but sometimes the temples—or rather the chambers of the temples—are themselves utilised, the gods and hieroglyphic inscriptions being, when in relief, defaced, and, when incised, filled with clay, the whole surface being in the latter case covered with plaster. This plaster is either coloured white or covered with paintings, some of which are executed with considerable spirit. The portico of the temple erected by Seti I. behind the great Temple of Karnak has been thus utilised, four of the columns still bearing figures of saints wearing nimbi. More interesting is the church in a chamber near the shrine at the south end of the Temple of Luxor. Here is a short apse, pointing south, admirably constructed, with an arch of large hewn stones, in front of which are two monolithic pillars of red Syenitic granite with roughly-carved sandstone capitals of Corinthianising shape—apparently the baldacchino of the ancient altar. This apse is frescoed with the figures of four saints, with a fifth figure, probably that of Our Lord, in the centre. On the wall to the right of the apse are painted roundels and various conventional patterns, and to the left are remains of a youthful male figure with a noble and finely-painted bearded face. The side wall to the right is destroyed; that to the left has the traces of several figures, now much mutilated, among which are a soldier with a large circular shield and several horses. Below this subject, which covers a considerable extent of wall, are a border, several circular ornaments, and a garland, apparently of palm leaves. The scene represented is probably connected with the history of St. Theodore, Meri Girghis, Aboo Sephin, or some other warrior saint of the Coptic Calendar. In the great Court of the Temple of Medinet Haboo are the remains of a church of considerable splendour. The numerous columns are, with four exceptions, overthrown. Traces of colouring appear on the capitals. A portion of the apse, which faces north, remains.

I can find no mention of the fact that in the second chamber of the small temple, built during the Roman period to the south of Medinet Haboo,

the cartouches of an emperor and the numerous hieroglyphic inscriptions are all painted red on a white ground. The effect is very good, but the faces are quite un-Egyptian.

GREVILLE J. CHESTER.

ART SALES.

MESSRS. CHRISTIE, MANSON AND WOODS sold on Tuesday in this week several small collections of water-colour drawings, including some works by such masters of the English art of water-colour as Copley Fielding, Peter de Wint, and Prout. The examples, however, were in most cases unimportant, and not such as to call for detailed record, nor were the prices obtained considerable. There was, however, at least one work of Copley Fielding's which deserved to attract attention. It was described as *Rain Falling during a Calm Summer's Day at Loch Long*, and this description conveys a fair idea of the subject. The subject was realised by the artist with extreme refinement and an unusual subtlety. A more interesting drawing of Copley Fielding's has not frequently been seen in an auction room.

TO-DAY Messrs. Christie, Manson and Woods are to be occupied in selling the large collection of water-colour drawings and modern pictures, late the property of Mr. John Fleming. The sale takes place by order of the trustee. It, and "another property" also to be disposed of, include elaborate examples of such painters as E. M. Ward, Birket Foster, Clarkson Stanfield, Sir John Gilbert, McWhirter, Frith, Goodall, and P. F. Poole.

WE have received from Mr. Frederick Müller, of Amsterdam, the catalogues of two important sales which are to take place on the 16th and 17th of next month. One consists of the ancient and modern drawings belonging to Mr. Ellinckhuysen, of Rotterdam (whose books and engravings were sold last year); the other, of the drawn and engraved portraits of artists collected by that most indefatigable of savants, Dr. van der Willigen, author of *Les Artistes de Haarlem*. The Ellinckhuysen catalogue contains nearly all the famous names of Dutch art—Van Goyen, A. Cuyp, Hackaert, De Koning, Rembrandt, Ruysdael, &c., and many modern names besides. Dr. van der Willigen's list is more limited in scope, but not less interesting, the name of the owner being of itself a guarantee of the genuineness of almost all the examples. But about one pair of drawings (Nos. 352, 353) we imagine that a question might arise. They are portraits of A. van Ostade and his brother Isaac, of which the former, says Dr. van der Willigen in his book, "unquestionably by A. van Ostade himself, served as the original of the mezzotint engraving by Gole." But in the exhibition of Dutch drawings lately held at the Burlington Club, Mr. R. Fisher exhibited a drawing by Gole, in colours, and it was catalogued as "the drawing from which the mezzotint engraving by the master was made." Now if it could be shown that Gole was there only copying from a drawing of Adrian's own, a point of considerable interest would be cleared up.

At a recent sale at Norwich of pictures belonging to the late Mr. Wm. Stark, a brother of the well-known artist, the following prices were obtained:—Old Crome, *Ostend Canal*, Bruges, 60*l.*; James Stark, *The Forest Gate*, 250*l.*; *Lake Scene in North Wales*, 105*l.*; *Trump's Mill*, 84*l.*; *Beckham Abbey*, 71*l.*; *Windsor Castle*, 52*l.*; George Vincent, *Landscape with Cattle*, 250*l.*; David Hodgson, *Erpingham Gate*, 52*l.*; Miles Cotman, *Dutch Galliot*, 60*l.* It will be seen that the Norwich school maintains the high repute which it gained at the Exhibition of the Works of the Old Masters in 1878.

NOTES ON ART AND ARCHAEOLOGY.

MR. ALFRED HUNT has finished, or well-nigh finished, two landscape pictures which bear evidence of the variety of his aim and power. One of them is English: the other Norwegian—one a study of English stream and woodland: the other a record of the purple or violet nights of the arctic circle. The artist has found his first subject in certain shallow passages of the river Greta, which runs into the Tees. The time is June: the hour about mid-day, and the things recorded—over and above those effects of light and atmosphere with which Mr. Hunt is wont to struggle—are the green trees which rise from the limestone rock and the almost still water, here very shallow, there very deep. The water itself, apart from accidents of light, is almost golden of hue—rich in the colours of the peat bogs through which it has flowed, and now passing or resting over a bed of sandstone. The bright blue sky of a fine day rises above the trees and water and rocks of this secluded nook. Both as to form and hue the picture is one not frequently surpassed for subtlety and elaboration. It is, indeed, an extraordinarily intricate record of woodland and rocky scene, the unity of impression being singularly preserved amid a wealth of material. The various greens in themselves supply the light and shadow of the picture, the dark greens of two yew trees flanking the fresher and keener green of most of the foliage. The elaborate play of light on the various surfaces of rock, and at every angle, appears to us to have been observed and rendered with a fidelity not less remarkable than that which has seized upon so much detail of form. Light and shade, roundness, relief and definition, as well as colour, have been considered with a skill now fortunately backed by long-established practice. It is more difficult for English eyes to gauge the success of Mr. Hunt's Norwegian landscape. It is, at all events, fascinating and impressive. Upon the violet ripples of a quiet sea, at night, glides, with full sail, a dark fishing boat. Another is further on the track. The sea would appear to be a lake, so hemmed in is it by a concourse of mountains, which rise rugged and precipitous. A little flattish or gently rising shore breaks the distance between sea and mountain. In this design, form, though it is hardly sacrificed, assumes a place far less important than colour. It is by the colour and the weird effect of the dark sailing boats—"stepping westward," like the traveller of Wordsworth, into a clear sky, orange and saffron—that this picture will be remembered. It may be matter of opinion whether in the one or in the other the artist rises to his best height—in much of his water-colour work he is more immediately winning—but both these pictures are memorable examples of a sentiment for nature in combination with patience and laborious learning.

WE are glad to learn that Mrs. Charles Heaton proposes to add to her edition of Cunningham's *Lives*—which we reviewed a week or two ago—brief biographical and critical notices of Stothard, Turner, Constable, Wilkie, Mulready, Haydon, Etty, Leslie, David Scott, Sir Edwin Landseer, MacIise, John Philip, and other painters.

M. GUSTAVE has just finished a large painting intended for the next Salon. The subject is *Orpheus and the Maenades*.

THE Cercle Artistique of the Rue St.-Armand have just voted a sum of 12,000 fr. for the purpose of engraving Paul Baudry's splendid painting of *Diana*.

THE water-colour and other drawings by W. Müller, Girtin, Turner, David Cox, &c., forming part of the Henderson Bequest to the British Museum (see ACADEMY, January 25), are now being exhibited to the public in the King's Library. They are well worth a visit. In the same place may also be seen a very fine collection

of engraved historical portraits. This latter collection has been on exhibition for some time, but has attracted little attention.

It is with regret that we record the death of Cav. Carlo Pini, keeper of the prints and drawings in the Royal Gallery at Florence. The name of Cav. Pini is associated with that of Cav. Milanesi in the editing of the Lemonnier edition of Vasari, but he has not, we believe, taken any part in the editing of the still more complete edition now in progress. His learning on all subjects connected with art was great, and especially fitted him for the post he occupied, the duties of which he fulfilled with invariable courtesy. The kind and ready way in which he received those seeking for information will long be remembered. He died on the 6th inst. at Florence, after a few days' illness.

A LIFE-SIZED portrait of the late Mr. C. E. Cawley, M.P., painted by Capt. Charles Mercier, has been presented by subscription to the Royal Museum and Library, Salford, which borough Mr. Cawley represented in Parliament for many years.

MR. J. W. BRADLEY read a paper on Thursday last, before the Society for the Fine Arts, on "The Place of Miniature in Art."

A CATALOGUE of the engraved work of the French artist J. B. Leprieux has just been prepared by M. J. Hédou, who is now occupied in adding to it a biography of the artist. M. Hédou makes a request in the *Chronique des Arts* to amateurs and others who may be in possession of any drawings, family documents, or other papers relating to Leprieux, to communicate with him at Rouen, 19 rue de la Chaîne. He is especially desirous of discovering what has become of the manuscript of the *Traité de la gravure au lavis* formerly in the possession of M. Villot.

By order of the French Minister of Public Works, a large museum has been organised out of the objects composing the "Moblier National," and the public are at last admitted to visit these curious stores, which have hitherto formed a sort of national lumber-room. Studios are also to be opened for the use of workmen and artists who may wish to study or copy the curious examples of old furniture, tapestry, bronzes, faïence and statuary preserved in this place.

It is announced that the splendid collection of Japanese and Chinese works of art belonging to M. Barbet de Jouy, the conservator of the Mediæval and Renaissance Departments of the Louvre, will shortly be dispersed by sale. M. Barbet de Jouy has been for many years one of the most instructed collectors of this class of objects, and the sale of his valuable collection will be likely to create a sensation among enthusiasts. M. Ephrussi, who has written a preface to the elaborate catalogue prepared by M. Gasnault, states indeed that M. Barbet de Jouy is "without a rival" in the fine taste and delicate judgment so necessary for the collector. He never admitted defective pieces, but sought only for the most perfect specimens, and therefore his collection has a remarkable purity and harmony that is not to be found in the more heterogeneous gatherings of most collectors. It seems, indeed, to have been made from a sincere love of art, and not merely under the influence of the collecting passion. Among the treasures enumerated in the catalogue is the celebrated Persian carpet taken out of the Summer Palace, of which there was an illustration in Jacquemart's *History of Furniture*.

AN archaeological journal in the Croatian language is about to appear at Agram, under the title *Viestnik hrvatsk. arkeol. društva*.

PROF. RUGGIERO is compiling a catalogue of the Kircherian Museum at Rome.

At Colditz, in Saxony, an altarpiece has been discovered which is said to date from 1584, and to be the work of Lucas Cranach the younger.

A CATALOGUE of the lithographed and engraved work of H. Daumier has been prepared by M. Champfleury, and has just been published by H. Heymann and J. Pervis, of Paris. The great caricaturist is principally known to us in England by his satirical and amusing sketches in *Le Charivari*. These, in truth, form the greater part of his work, but he must have executed a large number beside those contributed to the comic journal, for the enumeration of his engraved works in the catalogue amounts to 4,550 pieces, without counting water-colours, drawings, and paintings. M. Champfleury possesses an immense collection of Daumier's works, and is otherwise well qualified for the task he has undertaken of cataloguing them, but he does not profess to do more than enumerate the various series; to mention each plate would need several volumes. The present work is in one volume only, but is published in handsome form, and is enriched with an etching not hitherto known.

MUSIC.

THE concert given at the Albert Hall, on Thursday week, in honour of the Duke of Connaught's marriage, was noteworthy on account of the performance of Handel's *Dettingen Te Deum*. This pompous and stirring work is suitable enough for any festive occasion, but it was not rendered satisfactorily on the 13th inst. There was evidence of insufficient rehearsal in the unsteadiness of the chorus, particularly in the later numbers. The second part of the concert included excerpts from *Tannhäuser* and *Lohengrin*, as well as a portion of Mr. Joseph Barnby's cantata *Rebekah*, a work in which the combined influence of Gounod and Spohr may be traced.

A YOUNG pianist of remarkable promise, Miss Helen Hopekirk, made her first appearance at the Crystal Palace Saturday Concerts last week. Mr. Frits Hartvigson had been originally announced to play, but was prevented by illness from appearing; and the young lady took his place at, we believe, only two days' notice. Under such circumstances indulgence might naturally be claimed for her; but fortunately she needs none. The work which she chose for her *début* was Saint-Saëns' second concerto for the piano, which had not been heard before at these concerts. It is undoubtedly cleverly constructed, and very showy for the pianist; but its actual musical value is very small. Of Miss Hopekirk's playing we can speak in the highest terms. Her touch is very pure and sufficiently powerful, her execution perfectly neat and clear, even in the most rapid passages. But to these merely technical excellences she adds a far higher one. Her playing exhibited genuine musical feeling, and rendered it evident that we were listening to an artist, and not to a mere musical mechanic. Her success was most decided, and thoroughly deserved; all who were present on Saturday will doubtless be glad to hear her again. A new overture by Mr. O. Hubert H. Parry, entitled *Guillem de Cabestanh, Troubadour*, was given for the first time at the same concert. With the unwisdom too frequently shown in the arrangement of the programmes at the Crystal Palace, it was placed near the end of a very long programme, and was therefore heard to a disadvantage by an audience already satiated by nearly two hours of music. This was the more to be regretted since the work is so thoughtfully and earnestly written as to make some demands upon the attention. Mr. Parry has already attracted some notice by previous works of his, especially a Duet for two pianos—a quartet and a trio. His overture is full of interesting material, treated with the skill of an experienced musician, and full of excellent points of orchestration. Further criticism must be deferred till it is heard under more favourable conditions. The concert opened with a fine performance of the "Eroica" symphony, and ended with Liszt's "Hungarian Storm-March." The vocalists were Mme. Sophie

Löwe and Herr Henschel. This afternoon Brahms's second symphony is to be repeated, and Herr Joachim will play Beethoven's violin concerto.

If we may judge by last Saturday's concert, the Albert Hall Amateur Orchestral Society has suffered retrogression since last season. Some allowance may perhaps be made on account of the change of *locale*, the lack of tone in the strings being of course more apparent in the Albert Hall than in St. James's Hall. Further, it was unwise to select works requiring the utmost delicacy and finish in execution, such as Spohr's symphony, *Die Weihe der Töne*, and the ballet music from Gounod's *Polyeucte*. The best performance of the evening was that of the overture to *The Lily of Killarney*, with Sir Julius Benedict as conductor. The band comprised about 90 executants, including some professionals among the wind contingent.

THE programme of the Popular Concert on Saturday included three masterpieces. These were Mendelssohn's quintet in B flat (Op. 87), one of his ripest utterances, in the slow movement of which he approaches very near to Beethoven; Schumann's trio in F (Op. 80), an imaginative work of deep poetical significance; and Beethoven's Waldstein sonata (Op. 53). The latter may be considered a practical test of a pianist's powers, and, in affirming that Mdle. Janotha achieved a triumph in it, we accord her no light praise. The execution of the rondo with its exciting climax was magnificent, and fully merited the ovation which it received. — On Monday the scheme comprised Haydn's quartet in G (Op. 17, No. 5), Beethoven's string trio in E flat (Op. 3), three of Domenico Scarlatti's harpsichord pieces, and a selection of Brahms's *Ungarische Tänze*, as arranged by Herr Joachim for piano-forte and violin. Mdle. Redeker won enthusiastic plaudits in three of Schubert's *Lieder*.

THE Carl Rosa opera season will terminate this evening with Wagner's *Rienzi*, the work with which it opened on January 27. The revival of Ignaz Brüll's *The Golden Cross*, last Saturday, created but little interest. There were two changes in the cast since last season, Mr. Leslie Crotty appearing in place of Mr. Aynsley Cook as Sergeant Bombardon, and Miss Georgina Burns as Theresa, the rôle hitherto sustained by Miss Josephine Yorke. The performance was courteously rather than enthusiastically received, and Mr. Carl Rosa must by this time have arrived at the conclusion that works of small calibre will not suffice to attract the public. The successes of the past season have been *Rienzi* and *Carmen*, two operas planned on an extensive scale; and in recommending the director to pursue an ambitious policy in the future, we pay him an implied compliment, since, if his treatment of the works of Wagner and Bizet had been unsatisfactory, it would be injudicious to suggest further movements in a similar direction. For the rest, the results of the season have been such as to worthily uphold the reputation of the company. In the general efficiency of the casts, in the excellence of the band and chorus, and in the smoothness of the performances—one or two exceptions being allowed for—there has been much worthy of eulogium, and Mr. Carl Rosa's next season in London will be awaited with interest.

THE preliminary announcement concerning the forthcoming season of the Royal Italian Opera is a straightforward, business-like document setting forth the arrangements in terms of studied brevity. Four novelties are named, of which two will actually be performed. The accounts which reach us from Paris concerning the Marquis d'Ivry's opera, *Les Amants de Vérone*, do not tend to promote any feeling in its favour; while of M. Paladilhe's *Suzanne* little or nothing seems to be known. Herold's *Le Pré aux Clercs* will be welcome as an addition to the *répertoire*, but the most important of the promised novelties is, undoubtedly, M. Massenet's *Le Roi de Lahore*.

This work has the advantage of a romantic and interesting libretto, with incidental opportunities for elaboration of *mise-en-scène*. So far, therefore, it is suitable for performance in Covent Garden Theatre; but much of the music is also of great merit, and the orchestration is brilliant and picturesque, though perhaps open to objection in places on account of its noisiness. It was intended to produce M. Gounod's *Polyeucte*, with Madame Albani as Pauline; but greatly to the disappointment of the public, and we fear to the detriment of the management, the Canadian *prima donna* will be unable to sing this season. The list of singers will, however, be strengthened by several new-comers, including some of the leading artists of the Paris Grand Opéra.

NEW PUBLICATIONS.

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